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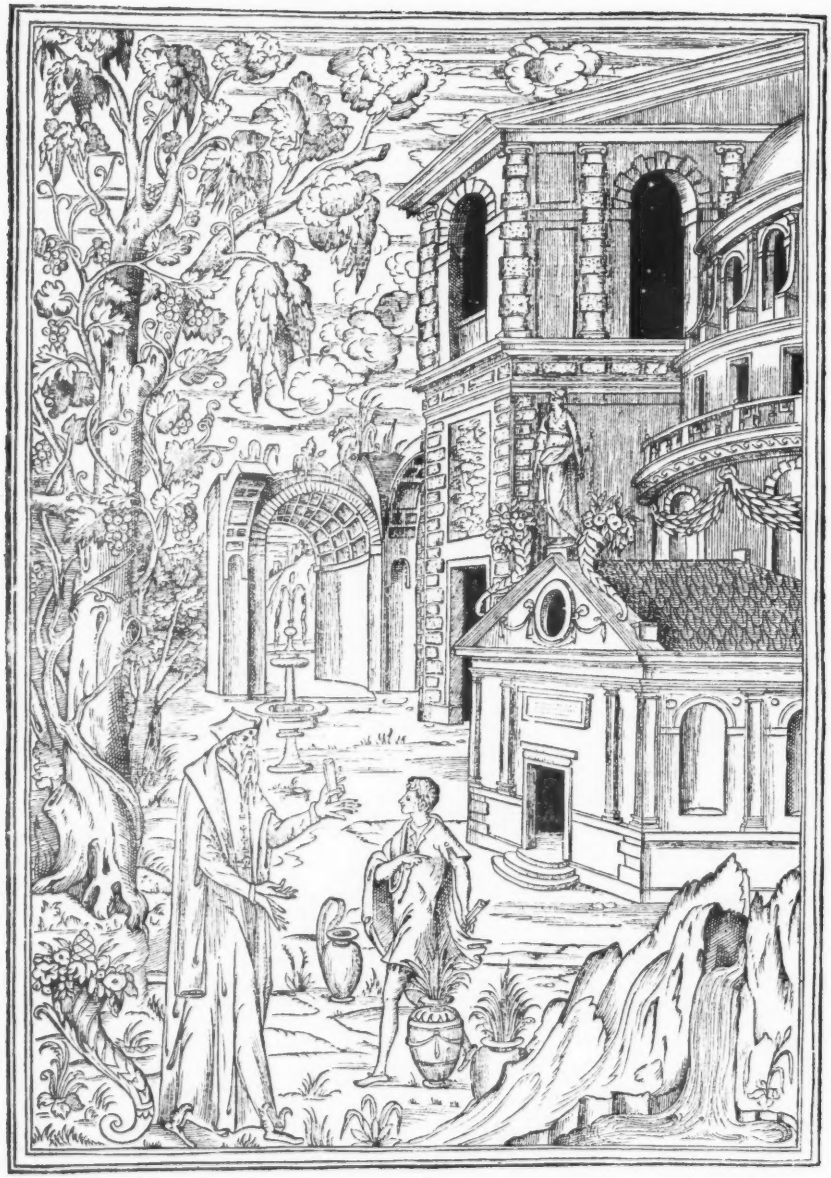

Philibert de l'Orme's *Good Architect*: "a wise man . . . having three eyes. One to behold and worship his God . . . and to recall to mind times past. Another to observe and measure times present, to give order and guidance to the things of to-day. The third to forecast the future. . . . Also he has four ears to show that it is better to listen than to talk. . . . The architect must be quick to comprehend his teachers, diligent to see many things. For there is neither art nor science of which there is not more to be learnt than has yet been learnt. Also he has four hands to show that he has much to make and do in his time if he should hope to attain to knowledge of the sciences necessary to him. . . . Furthermore . . . the wings on his feet show also that he does not wish to be shy or slow in his businesses and undertakings. . . ."

JOURNAL OF THE

ROYAL INSTITUTE *of* BRITISH ARCHITECTS

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Journal

NEW YEAR HONOURS

Mr. Christopher Bristow [A.], H.M. Office of Works and Public Buildings, has been given the O.B.E. in the New Year Honours List. Mr. Kenneth Clark, Director of the National Gallery and an Honorary Associate of the Institute, is made K.C.B.; Mr. H. J. G. Griffin, Secretary for the Council for the Preservation of Rural England, and Professor A. Hamilton Thompson, Professor of History at Leeds University, and also Honorary Associates, have been awarded the C.B.E.

Among other honours of interest to members is the award of C.B.E. to Mr. Francis Eeles, General Secretary of the Central Council for the Care of Churches, and Mr. George Kruger Gray, the designer of coins.

REGISTRATION

The remarkable success of the Registration Bill in passing its Second Reading in the House of Commons by a generous margin of 175 votes has received ample comment in both professional and lay Press. It is now too far from the event perhaps for comment of any interest to be made here. It is, however, of vital importance that, while the Bill is, as we hope, passing successfully through its later stages in the Houses of Commons and Lords, its progress should be watched keenly by the profession. It is probable that the Bill will come before the Standing Committee towards the end of February, and will have its Report stage and Third Reading in the House of Commons in April. After that the Bill goes to the Lords. Success in all these stages depends, more perhaps than most members are aware, on the maintenance of the same active interest that proved so effective in assisting its passage in the Second Reading.

17TH-CENTURY ART AT BURLINGTON HOUSE

The Royal Academy have introduced a new mode for their Winter Exhibition this year. Instead of showing the art of one country through many centuries, as hitherto, they are now showing the work of many countries in one century, the seventeenth. The choice of century is excellent in almost every way, though by no means an easy choice to carry into dramatic effect. The choice is good because the seventeenth century is the age which of all others in Renaissance and post-Renaissance Europe is the least easy to define and therefore the one of which an exhibition is most wanted to clarify ideas and give perspective. By 1600 the Italian Renaissance had had its grandest days and none of her painters, Caravaggio, Carracci, Barocci, Guido Reni, and the many others whose work is shown, can be counted among the very great. The English Renaissance had hardly begun. At the start of the century Jacobean, with all its curious half-digested remnants from other people's and other times cultural feasts, and at the end the genius of Wren flaring like a magnesium flame and a number of mediocre semi-alien painters. Only in France was the seventeenth century a grand age, for more than half of the century the age of *le Roi Soleil*, but its grandeur was not one that can easily be shown on gallery walls; nevertheless the Claudes and Poussins hung here together, typifying more explicitly than anything else the Baroque-Classic opposition, justify the exhibition and can claim the lion's share of a discriminating visitor's attention.

It is not an exhibition that can easily admit architecture—in fact, that has only been attempted once in the Persian Art Exhibition—but even the few drawings of architecture, a Francesco Bibiena stage drawing, a volume of drawings by John Talman and the Rubens Genoese Palaces drawings from the R.I.B.A., John Webb's Whitehall Palace drawings from Windsor, and a few more near-architectural items such as Inigo Jones's Masque drawings and his sketch-book from Chatsworth, cannot represent adequately the architectural background of this century. It is not easy to see how it could have been done in an exhibition of *objets d'art* among which photographs or even fine books would have seemed out of place. So we must be content and try to convince ourselves that the representation of architecture is not possible or necessary; self-abnegation which is made easy by the constant succession of other entertainment that is to be found. The arrangement of the galleries is as near faultless as it could be, both in the general sequence of works and in the detail arrangement of each wall. The catalogue is informative and one of the best we can remember of any of these winter exhibitions. The form of each picture or object is briefly described and many of the more important items have generous historical notes written in a pleasantly

unpedantic way, full of references to similar works, variant attributions, etc., so that the visitor, whether he is expert or tyro, need never feel at a loss for information. But, nevertheless, the exhibition is not irritatingly didactic ; the man who goes just to look at things will only be disappointed if he thinks that he can find famous masterpieces on every wall. There are few pictures that most ordinary people have even seen before, but the normality of the art of this engaging century is one half of its charm.

Exhibition of Chinese Art for Chinese Medical Relief

The old R.I.B.A. building in Conduit Street is in use again from 8 to 28 January in a charitable cause : it has been lent free for an exhibition of Chinese Art to help Chinese medical relief, and the show promises to be as excellent as the cause certainly is. It will include pottery, bronzes, jade, lacquer and painting, and many acquisitions are being lent by collectors, including Mr. Eumorfopoulos, which have never been exhibited before. It is open from 10 until 8. Entrance is 2s. 6d. until 4 o'clock and then 1s., except on Thursdays and Saturdays, when it is 6d. from 4 o'clock, when explanatory talks for students will be given. On Sundays the exhibition is open from 2.30 until 6, and entrance is 2s. 6d.

Salaries

An interesting libel case was recently tried before Mr. Justice Humphreys at Cardiff in which the new R.I.B.A. scale of salaries was referred to for the first time in a court of law. A Fellow of the R.I.B.A., Architect to a Rural District Council, was awarded £125 damages and costs against the editor, owner, publishers and printers of a local paper who had allowed to be suggested in a letter that the salary of £425 being paid to this architect was excessive and that a recent rise of £75 which he had obtained was unreasonable. The Secretary of the A.A.S.T.A., who gave evidence for the plaintiff, presented the new R.I.B.A. scale and showed that according to the recommendation in the scale £500 was the minimum salary for a Chief Architect so that, in the present instance, the architect far from being excessively paid was in fact considerably underpaid. The effective and universal application of the R.I.B.A. salary scale can perhaps only be achieved as the result of fights such as this, which help to convince the public and particularly those of the public who are local authority Councillors that any salary less than the minimum stated in the R.I.B.A. scale is not to be tolerated. In this particular instance the architect concerned was responsible for an average annual turnover of new work of £25,000, for maintenance work of £2,000 to £3,000, for the town-planning and development of over 20 estates including nearly 1,000 houses, for the supervision of direct labour schemes and the administration of the Housing Acts and much else besides.

The Henry L. Florence Bursary Conditions of Award Extended

Intending applicants for the Henry L. Florence Bursary are asked to note that whereas under the regulations hitherto applied the bursary has been awarded " for the study of the Greek and Hellenistic architecture of the Mediterranean basin " for future awards the conditions have been amended by the inclusion of *Byzantine* architecture within the terms of the bursary. It is hoped that this change will result in attracting more applicants for this important bursary.

Architecture and the Next Slump

The next informal general meeting is to be held on 19 January at 6.15, when the subject for discussion will be " Architecture and the Next Slump." The following will speak : Mr. Sydney Tatchell [*F.*], Mr. R. Coppock, General Secretary, N.F.B.T.O., Lt.-Col. C. W. D. Rowe (a member of B.I.N.C.) and Mr. A. W. Barr, Secretary, A.A.S.T.A. Mr. R. Furneaux Jordan [*F.*] will be in the chair, and tea will be served from 5.30.

R.I.B.A. Camera Club

The Dark Room which has been equipped for the use of members will be opened on 21 January, at 8.30 p.m., by Mrs. Lanchester, Chairman of the R.I.B.A. Social Committee, followed by a general discussion on the future activities of the club. All members of the R.I.B.A. and Allied Societies are invited. Light refreshments will be provided.

The Dark Room is at the Building Centre, 158 New Bond Street, W.1 (telephone : Regent 2701), and is equipped with enlarging apparatus with adapters to suit negatives from Leica to ¼ plate. Members must supply their own developer and paper, which can be kept in a cupboard in separate boxes.

The Dark Room will be available always, including evenings and week-ends, and members wishing to make use of the facilities offered must register their names, when a key to the room will be supplied to them on which a deposit of 1s. must be paid. All communications dealing with the use of the Dark Room must be made to Miss Dicker at the Building Centre between 10 a.m. and 6 p.m. on weekdays ; 10 a.m. and 1 p.m. on Saturdays.

Members attending the opening of the Dark Room are asked to bring six photographs with them to form an impromptu exhibition. There is no restriction as to size or colour of mount. Members of the R.I.B.A. are reminded that the purpose of the club is to assist members to obtain proficiency in using a camera and in photographic printing.

All members are invited to join.

[Photo by P. Morton Shand

Robert Maillart's Bridge on the Upper Rhine at Tavanasa, Switzerland

THE CASE FOR A LEARNED SOCIETY

By E. J. CARTER, Librarian Editor R.I.B.A.

A Paper read before the Royal Institute of British Architects on Monday, 20 December 1937

It may be ingenuous or impudent to offer a paper pleading the cause of a learned society inside the walls of one, for who here would not want to be learned and who being learned or even so wise as to wish to be would not want also to take advantage of the obvious benefits of action as a society? But if I was ingenuously bold when I chose this subject I was to realise soon enough that my boldness was not in tackling a subject that admits no debate but rather one which may too easily excite passionate disagreements. Indeed the first response which I received when the paper was announced came from an elder member whose sardonic message was: "If you know of a learned society for architects, tell me, I'd like to join." And another who had, it seems, unhappy experience (of the R.I.B.A. perhaps, but I dared not ask) remarked more tartly that he knew of one good case for a learned society—a coffin!

What can be the definition of learning, the limitations of learning for a profession such as this, which includes in its interests half the sciences and all the arts, the law and all the range of qualities of *savoir faire*, and that in its claims would seem to admit the existence of hardly any field of public activity in which its expert knowledge is not of first importance?

A body of architects has many duties and its duties, whatever they may be, as a learned society are not fulfilled just by calling itself one or even by organising and maintaining a magnificent system of education for entrants to the profession. On that score alone (which in most members' estima-

A more or less inconsequent distraction of slides was shown during the reading of the paper. The subjects of these are shown by numbered footnotes.

tion, and rightly so, is one of the chief of the R.I.B.A.'s achievements), we can certainly claim some of the characteristic virtues of a society that puts learning first. But there is more to it than that. The regulation of standards of entry *can* be no more than a worthy professional variant of trades union activity. The Institute is indeed a trades union, and so are all similar professional societies, to protect the welfare of members and to present a united front to the world. But lest too obvious self-interest should alienate opinion we have in recent years rationalised—or should it be humanised?—the manner of our approach to the public by the institution of a special public relations committee whose aim is to smile always: to show us as the public's genial friend whose morals are impeccable, whose fees are negligible, and whose service is altruistic and gigantic. The Cheshire Cat is perhaps the only successful public relations officer who has found the smile only enough. A flippant comment which I hope the P.R.C. will take, as may appropriately be said, at its face value and no more.

But even the most expert professional smilers need the background of a profession worth smiling about. A public relations committee that existed just for fun or merely to publicise itself would be about as useful as a human larynx detached from the rest of the human organism. It exists to be the vocal organ of a whole structure of nerves, functional parts and mind. What are these in the society organism? Unless there is a constant awareness of the purpose for which such a body as the R.I.B.A. exists there is a real danger that the profession's attention will tend increasingly to concentrate on the lesser functions and to omit either to inform itself or its public of the essential purposes for which it exists. There is the children's tale of the king who feared that his people were not enough aware of him and arranged for his heralds to announce throughout the city every detail of his daily life and movements. "His Majesty is about to blow his nose," "His Majesty is now blowing his nose," "His Majesty has just scratched his back," and so on, until, in this attempt to represent the humanity of the monarch all sense was lost of his divinity, and the people up and killed him as an impostor.

What sort of background does and should exist for a profession such as ours? It is easy enough to be high-minded and dismiss the lesser mutual services that continually operate inside an institute and to be very glorious and pompous with talk about the high value that the society can render to humanity and all that; but such professions can easily be debunked.

Any representative of any sectional interest will always, and particularly when he is on the defensive, identify his interests with those of the community in general. Royalty owners, armaments manufacturers, established churches, the people whose life is one long charity ball, the sectional interests of trades and professions will all make just such claims. Examples can no doubt be found from all professions (and they can be impeached less certainly than industrial interests) where sectional interest has directed action in a way that has proved ultimately to be contrary to general interest, whatever it may have seemed at the time. The opposition of the medical profession to the Insurance Acts could be named as one example. It seems clear to me, though at this stage no evidence has been produced, that behind the professions of a society there must be a general sense of obligation to fulfil some purpose that overrides the particular interests of the members collectively or individually to make money or to gain fame here or hereafter. Most people would agree with this as a generalisation, but by what means this sense of obligation can be implemented few would be prepared to say offhand. My answer is that the sense itself can only originate in what I choose to call the learned or cultural nucleus of a profession.

The first and most obvious question is, "Why a society?" In certain ways a society is so obviously less effective, less capable of being the instrument of noble thought or action than individuals. It is easier to attach ideal conceptions to individuals than to groups. The Royal Society in this is less than Newton, the R.I.B.A. than Wren. Where an individual may embrace his muse secretly and with the passionate freedom of a lover a society can only nervously present an illuminated address. The society is confined to ideals within mass comprehension, to the achievement of policies that can be brought within reach by kneeling rather than standing on tip-toe. The physicist travelling with god-like comprehension among the stars and electrons may forget his own world, the musician composing concertos for some princeling may in fact be paying allegiance to no body or thing but the nobility of his own conceptions. But a society, confined by the mass of its membership, can at the best be the lowest common denominator of their ideals and activities. The R.I.B.A. in the middle of the temperate emotions appropriate to a foster-mother of the arts is brought back to earth firmly

in the way that mothers are by the call of domestic duties. Nevertheless, although it may be correct to talk in this rather disparaging way of society ideals, a society may be, and frequently is, the only medium through which the free untrammelled genius of individuals can operate. We have numberless instances in R.I.B.A. history which show this to be so. This is indeed one answer to the question, "Why a society?" Another is the more obvious one that co-operative action is more likely to be successful than individual action. It does not matter now for what action success is hoped. Are we to assume that co-operative action is good merely because it is common and in certain works has proved its efficacy? Certainly we can assume that there are advantages for someone, presumably for the members, else societies would not exist, but a more complete purpose is needed than that sort of self-interest to justify, even if it is enough to explain, their continued existence. The R.I.B.A. is the oldest surviving architectural society, and there are not many societies in other professions much older. If architecture survived pretty well for several hundred years, at least, prior to 1834 without any of the established professionalism of a society we must hesitate before we assume that an architectural society is either necessary or good. Sheep unite because they are timid, wolves because united they can better hunt their prey, though the co-operative effort of the pack in chase turns to anarchy when the victim has been hunted down; then the individuals turn to slaying each other in their excited quarrel over the morsels.

I have referred already to the defensive instinct as an impulse; it is perhaps significant that the two great society forming ages were after the Napoleonic and Great wars, both periods when a general state of social nervousness put sectional interests on the defensive.* It is possible at least that all professional combination is partly a defence measure. "Truly, sir," we can say with Pompey, "I am a fellow that would live." But combination in many cases was certainly and sincerely a means of improving not the strength merely or the standing of the profession but of improving the quality of the service the profession could render to its science or art, and through its science or art to humanity. Some expression of this appears in the original professions of the R.I.B.A.'s founders—"to uphold the character and improve the attainments of architecture." The extent to which this is a true profession is the extent to which a direct answer can be given to my question, "Why a society?"

A difference has been admitted, which though easy to express roughly is not easy to define; the difference between association in order to promote or protect the fact, on one side, and the ideal, on the other. The mundane business of architecture as a well-respected occupation, on one side, and the art-science with its idealistic nucleus on the other. This difference though slight is significant. The difficulty in definition is because the members of any association, not always consciously but very effectively, succeed in identifying their own interests and mundane concerns with the highest ideals of their art. In the same way the larger unit, the society, identifies its self-interests with the wider interests of the community in general. When architects feel most concerned about protecting architects then they will most surely start talking about the protection of Architecture, and I dare say that every professional move made by doctors, chemists and all other professional men has been done for the great good of Doctoring or Chemistry or what not. In fact some identification must exist since in a certain measure the arts and sciences are in the care of the men who uphold the professions, and practitioners may be forgiven when they think that an extra 1 per cent. on their fees will make even that amount of difference to their art or science. So brokers no doubt identify themselves with some abstract conception of Broking, actuaries will fight to the last decimal point and patent agents strike heroic attitudes to preserve not the reputation merely of their professions, of the men and women engaged in the practice of Patent Agency or Actuarial Accountancy, but the essential, sublime, timeless ideas of those obscure but necessary and very learned professions. For us this useful abstraction is called the Mistress Art.[1-2]

There are, too, elements of natural curiosity and goodwill, the desire to exchange ideas and keep

* In the first R.I.B.A. Annual Report of Council it is stated: "The very severe reflections, which from time to time, and more particularly of late years, have been cast against the architects of the present day, and the opinions too generally entertained by the public, that the art is but little understood, have at length aroused its professors to some exertion." An architect, J. A. Bell, in *a letter to Lord Farnborough on the expediency of having a Society for Architects* (1834), wrote: "The architect with feelings refined by classical study, with intellect sharpened by mathematical truths, with susceptibilities tenderly alive to the beautiful both in nature and art, who with equal ease stoops to minor details or soars to general principles, finds himself jostled from his seat by men who are turning his profession into a trade and a reproach."

[1-2] See page 220 and tailpiece, p. 228. The latter is the official badge of the C.P.I.A.

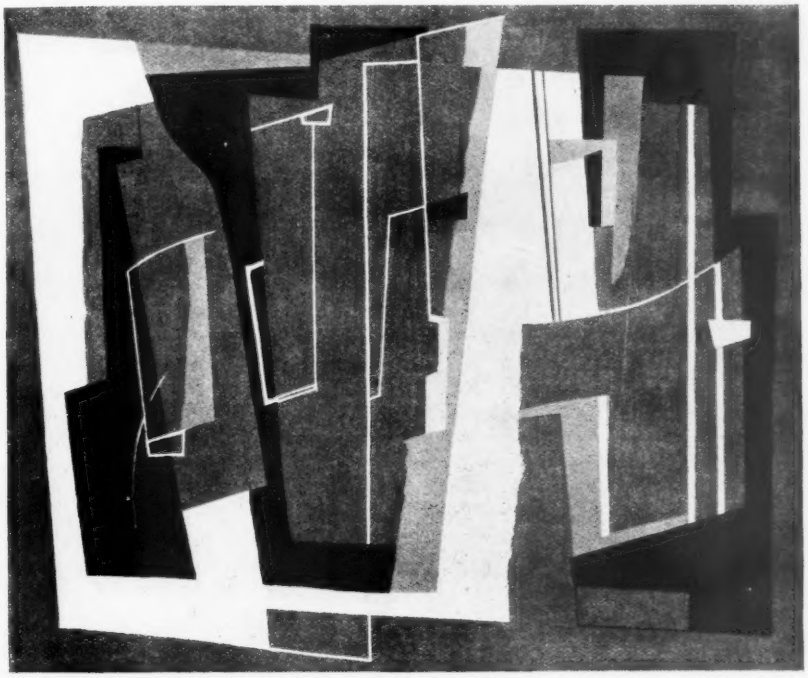
The Mistress Art. 16th-century version

good company, underlying the formation of learned societies. Such motives had much to do with the formation of the Royal Society and they had much to do with the formation of the R.I.B.A., which, we must not forget, was born, maybe conceived, in a tavern. But it is not necessarily at its birth that a society gets the characteristics that define its interests and its usefulness: these quite likely develop as the personal elements of geniality fade and as what we know as "professionalism" develops.

I am not essentially concerned with professionalism because a learned society need not be attached to a profession, although with us it happens to be. There is, indeed, reason enough to suggest that the professionalism or the learning will develop in inverse proportion to each other. Is it the inevitable prominence of these so-called "professional activities" that seems to make the general public and some informed advisers regard associations of men of one interest with suspicion?

Purely learned societies such as the Royal Society or the British Academy will not come under such suspicion because their proceedings have only slight contact with normal public interests. If the Royal Society could exhibit popular and marketable wares like the Royal Academy, or the British Academy become the centre of a new and better book society, the daily papers would no doubt take notice. Within their own spheres of influence these societies and any others can excite academic criticism that they are too conservative or too receptive of advanced ideas. There is some criticism of this yet undefined learned element within the R.I.B.A. that is of this nature. There will always be those who see the red hand of Communism at work if, for example, a group of younger members shows some informed and lively interest in abstract art,[3] and there will be others who cry "reaction" when, for example, the R.I.B.A. issues a planning report that does not plead the merits of *la Ville Radieuse*.[5]. But our real trouble is not of that nature; a certain amount of such oppositions is a sign of life. Our trouble is that for the most part there is complete misconception of what place learning can or should play in architecture. As a result of almost a century during which "learning" was prostituted to the special meaning, academic historical scholarship, a variety of misconceptions have grown up of which modern architecture is at pains to purge itself. People object with feeling to the various ideas of what is the learned society element in this place; some think it means an academic semi-ossified body of historians; some think it means endless æsthetical argument; few curiously enough think that the science and practice of architecture represent the learned society side of our profession, although in the Institute's organisation now there is a large and tolerably efficient machinery of JOURNAL, library, post-graduate research studentships, committees and contacts established with other bodies that, whatever they may have existed for in the past, exist now primarily to serve those ends. Rickman in his introduction to his *Gothic Architecture* could write "we are much in danger of having our public

[3] Abstract painting by John Piper, see opposite.
[4] A garden city. [5] *Ville Radieuse*, see p. 222.
[6] Photo R.I.B.A. Library.

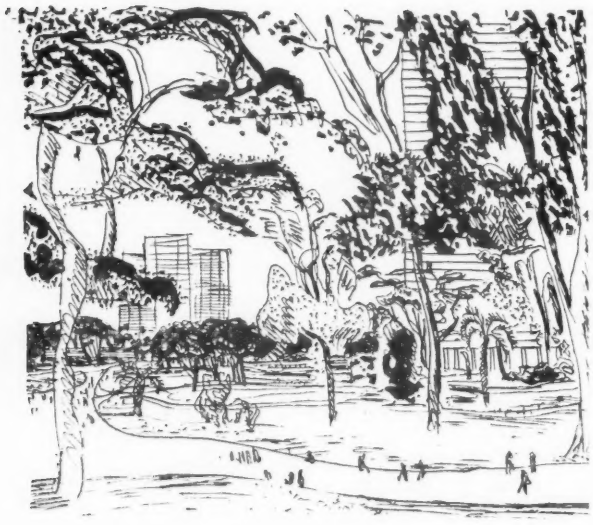


Abstract painting by John Piper

edifices debased by a consideration of what is convenient as a house rather than what is correct as an architectural design."[7,8] No one could suggest that that could be written now by any architect, but such an idea of architecture is not dead by any means. An article in the *Contemporary Review* only last month contained this : " [ferro-concrete] may mean much to the engineer (although the visible results are apt to be appalling) ; but from an architectural standpoint, it would seem sufficient to say that one cannot expect to get A1 architecture out of C3 materials"[9,10] that is, in this case, a compost of rusty rods and cement porridge, however scientifically combined. Incidentally," this author continues, " the general observation may be made that the more architecture tends to become an exact science, the less possible it is for it to exist as a free art."[11,12,13] That such an opinion of architecture should be published in a reputable paper reflects more discredit on us architects than on the author or editor, who, we can be certain, would never think for a moment of letting a layman loose in his pages to discuss *ex cathedra* modern surgery. His last remark can be contrasted with the remark of another layman, Mr. Stanley Casson, one of our distinguished Honorary Members and an archæologist : " The nearer man approaches mathematics the further away he moves from the animals."* This may be a hard saying but its truth pervades the whole of contemporary architecture, little as many members of the profession seem aware of it. There is a vague sort of feeling that the JOURNAL review columns or an article in the JOURNAL on the development of the Ionic volute is " learning " and that the Review of Construction and Materials is not ; that when Mr. Hope Bagenal writes on classic architecture he is doing his duty as a scholar and faithful disciple of " learning," but that when he writes no less brilliantly on why people sing in the bath he's just being an acoustic expert. When acoustics are discussed with a neatly placed reference to the periods of reverberation of Greek theatres, it is, oh ! so scholarly, but when the

[7,8] Ricknan's Gothic and Greek designs for the Fitzwilliam Museum, Cambridge.
[9,10] Baths of Caracalla and Tavanasa Bridge (see headpiece).
[11,12,13] Capital from Parthenon. Lincoln Cathedral and House at Garches by le Corbusier.

* Stanley Casson. *Progress and Catastrophe.*

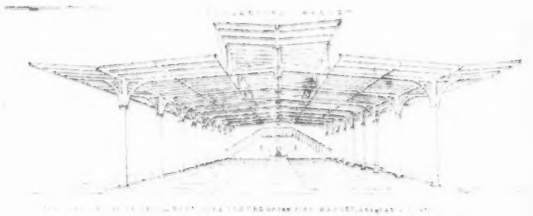


Ville Radieuse from a drawing by le Corbusier

same discussion introduces the latest figures from the National Physical Laboratory, it is merely unintelligible.[14]

There was a moment just about the time of the R.I.B.A.'s foundation when architecture very nearly crossed the Rubicon and accepted the newly developing sciences and materials of the nineteenth century as fundamental to the whole of its being. The first two papers published in the transactions were on the Nature and Properties of Concrete and on the Iron Roof of Hungerford Market.[15] That first number had three divisions : Construction first, Antiquity second, and Literature third, and the science of architecture was given greater prominence then in 1834 than at any time until 1934. By 1842 the nineteenth century was getting into its stride. Antiquity came first and Construction second, while Literature was left out altogether. Nevertheless in the nineteenth century more attention was paid to science than is generally acknowledged,* but because the leaders of the profession were in general men who did not care science became the Cinderella and has even now scarce been raised from the kitchen.* During the whole of the nineteenth century historical scholarship was the safest passport to success. The man who completed his tour with a sketch book[16] full of detail not only had a good chance of recognition as a scholar but if he was astute enough to introduce his new-found old detail ingeniously in his buildings he was quite likely to be adopted by cultured patrons.[17, 18] The fallacy that historical study is the backbone of architecture certainly had this very businesslike *raison d'être* ; it is commonly held even to-day not only by the ancients but by the moderns too. Some are proud to think that in historical scholarship is the essence of architecture largely because in their generation it was so ; the conviction with which they hold this has so hypnotised others that however intensely they dislike the idea they are constantly driven to pay it lip service.

I have dwelt for rather a long time on one of the misconceptions of what is or is not learning in architecture. Another class of objection comes from the back-to-nature clan. They scoff at historical scholarship and science alike, except on their own very limiting terms. The only science they admit is empirical ; they are content to forgo any knowledge that has not been tested by the native experience of the elemental Balbus.[19] They



Charles Fowler's Fishmarket at Hungerford Market (on the site of the present Charing Cross Station, London)

[14] One of Mr. Bagenal's acoustic diagrams.

[15] See block in next column.

*In 1871, for instance, out of 14 sessional papers and major subjects eight were on definitely technical subjects, including the construction of the Albert Hall, the construction of breweries, the fall of the iron dome of the Brighton Athenæum, present knowledge of building materials and how to improve it.

*Although this is significant, it is no less significant that not one of the nineteenth-century presidents is distinguished for any serious and valuable contribution to the technology of building, unless Edward l'Anson's pioneer use of glazed tiles is considered important. Penrose was a scientist and a Fellow of the Royal Society, but he applied his mathematical abilities in archæology. The outstanding contribution by any president is Sir Raymond Unwin's town-planning work.

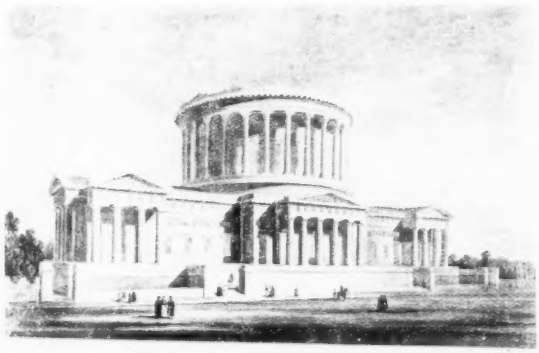
[16] Pages from a sketch book by J. D. Crace.

[17, 18] Charles Robert Cockerell's fire insurance office in the Strand, see p. 226, and William Burn's Fonthill House.

[19] Cottages near Markfield by Edward Gimson.

would agree with a Quarterly Reviewer of the seventies[18] who wrote that " the emancipated workman, gloriously impelled, is the only real hope of English architecture."[20] Of course anyone who thinks that cannot have much faith in any theory that architecture is an affair of the mind. The Arts and Crafts Movement, however inspiriting it may sound as an idea and however effective it may have been in purging many of the minor arts of their burden of irrelevancies, has now, and has had in the past, practically no contributions of real value to make to assist the progress of the greater art and science of architecture.

The as yet unemancipated workman seems unfortunately to have an even hazier idea of good architecture or even, strange to say, of good building than the already emancipated lounger ; left to himself he is as likely to produce Corinthian architecture à la Moscow, half-timbered jerry built baronial residences or any other pretentious vulgarisms. There would certainly seem to be no place now for Corinthian capitalism, but, unless the emancipated workman has the benefits of a profession to help him, fully aware of its cultural obligations, and unless the workman as well as the professional is aware of these mutual obligations, the last state may be worse than the first. Our Quarterly Reviewer who wanted emancipated workmen only found " an architectural profession—a number of soft-handed gentlemen."[21] In whom no hope is, as we would probably all agree.



Two designs by Thomas Rickman and R. C. Hussey for the Fitz-William Museum, Cambridge, 1835. They also submitted a third Roman) design to show perhaps that they were in no danger of allowing their ideas of what was " correct as an architectural design " to be debased by " consideration of what is convenient " or, for the matter of that, by narrow stylistic prejudices

[18] *Q.R.* April 1872. *The State of English Architecture.*

[20] O'Shea at work on the Oxford Museums.

A final group of objectors are those who in the highest meaning perhaps are " practitioners," men whose genius is in practice and who if they do not oppose the idea of a learned society are happy to neglect it. These men are not the same as the back to nature-ites, since to " be up to date " is their chief article of faith : they are content to be kept up to date by travellers and trade notes in the weekly journals. " I'm not the sort of fellow who has time to read books "—you can hear any number of them saying it in a genial sort of way, no resentment but merely surprised tolerance of the people who think it worth while studying beyond the superficialities revealed in conversation and journalism. Any one of them is perhaps the man who, when offered a book as a present, said, " Thanks awfully, old chap, but I've got a book." If you

[21] Mr. Pecksniff.

go to their homes you'll see it, somebody or other's Book of Jokes, so useful for after-dinner speaking. Of course, architecture is not book lore, scientific or historical, so these people are so far right, but it is not the individualist business that their ideas would seem to force it to be.

The fault of all these particularisations that I have tried to describe of the failings or potentialities of a learned society is that they are all derived from ideas of architecture as an affair of bits and pieces, unrelated historical or scientific studies which in their turn are unrelated to practice. We are not much better off if we surrender some piecemeal doctrine that accepts only the parts for a windy piety that tries to comprehend the whole. There is a famous definition by J. H. Newman of the cultured man which contains all the force of its relevance in its first phrase—" a man who to the accuracy and research of a profession has found a fine and excursive acquaintance with various learning and caught from it the spirit of genial observation."[22] Newman extends this definition of a scholar as " a man who being a child of learning has been taught to see things as they are, to go right to the point, to disentangle a skein of thought, to detect what is sophistical and to discard what is irrelevant."*

At this point may I recapitulate? I asked, " Why a society? " and since then I have tried to show that the first reasons for association are generally " professional " ; sheep for defence, wolves for attack, but I dismissed these reasons not because they do not matter, each group of workmen must have its union and the R.I.B.A. is ours, but because they are not *essentially* related to the learning of the society, do not essentially promote and may even be contrary to the interests of the community. My interest I suggested was solely in those elements of society that promote a general sense of obligation to fulfil some purpose that overrides particular interests. Then I turned to the academic side and tried to represent various oppositions from anti-historians, anti-scientists, and the anti-learning-in-whatever-formites.

But to lead on from this ; knowledge, a thirst for knowledge, like patriotism or any other 'ism detached from reality, is not enough, not even for the most remote and ineffectual dons, if only because research must start from hypothesis and hypothesis must originate in the accumulation of fears and desires of the researcher, and must be related in origin to very material psychological contacts. Professor Whitehead expresses the same thing in saying that " foresight based upon theory and theory based upon understanding of the nature of things are essential to a profession," and " pure mentality easily becomes trivial in its grasp of fact."* Knowledge unrelated to contemporary problems or knowledge unapplied is an unfertilised egg. It is the exhilarating privilege of professional men to dwell with Athene not idly in dalliance but so that their understanding and her wisdom may give birth in a variety of services.

The application of knowledge is fundamental to the idea of a professional learned society. Application cannot be detached from the accumulation of ideas that makes the world as it is now and is making the world of to-morrow. Knowledge is not just to know how to apply rules of conduct as our static moralists would have us believe, or, in architecture, as the classicists believe and try vainly to practice. There is and can be no dogma of conduct or design.

The force of intellectual operation within the affairs of a profession such as ours is not just a praiseworthy extra, a decorative finial on a spire, but is absolutely essential, an urgent living force. There is nothing eternal in architecture but the idea itself ; no rule or feature of it is more than a temporary expression of some convolution in the moving pool of materials and consciousnesses. It has been said that man is conditioned but not determined by social structure and the stage of economic development ; " freedom is the knowledge of necessity —the measure of knowledge determines the measure and quality of control." We must be as strenuously opposed to " drift " as we should be to dogmatically controlled belief or action. All this as far as architecture is concerned is our charge, but architecture cannot be separated from the convolutions of life round the architectural nucleus. There would seem to be a constant accumulation of knowledge, in the amount that is known of historical and scientific fact, but alas ! the application of this knowledge is inevitably in the hands of a small section of society representative neither of the mass of the users nor of the creative intellectual forces. It seems that control of the forces of modern civilisation has been lost—whether control can be regained is very largely a matter for the experts in the various walks of contemporary life

[22] Philibert de l'Orme's *Perfect architect* (see frontispiece).

* The Idea of a University.

* *Adventures of Ideas.* A. N. Whitehead.

whose services must be used. Whether or not they will be used certainly depends on the acceptance by the public of the fact that these services are worth using, but it depends as fundamentally on the extent to which the experts, professional men, through their societies, show themselves alive to the requirements of the contemporary scene not by being narrowly "progressive" only within the confines of their practice but by their ability to relate their sciences to the totality of affairs. Professor Carr-Saunders and P. A. Wilson, discussing the unprogressiveness of many professions, say that serious thought tends to be "confined to a narrow range of facts and experiences, and there is no concrete contemplation of the complete facts . . . the remainder of life is treated superficially . . . the dangers arising from this aspect of professionalism are great, particularly in our democratic societies. The directive force of reason is weakened. The leading intellects lack balance. They see this set of circumstances or that set, but not both sets together." Later they say: "The professional man might be the mediator between the world of pure study and the world of everyday life . . . more than that he is an interpreter . . . the professional man knows what is acceptable to the world as it is and therefore how much out of the theoretical possibilities can be put into effect and in what manner."* All of which is perhaps just that the professional man's job is to apply knowledge. Inevitably essential to a profession are its intellectual characteristics, or, to quote Carr-Saunders again: "The professions are distinguished by the fact that they are built up round intellectual techniques," or A. N. Whitehead: "The term Profession means an avocation whose activities are subjected to theoretical analysis and are modified by theoretical conclusions derived from that analysis." The antithesis to a profession is a craft or "an avocation based upon customary activities and modified by the trial and error of individual practice."†

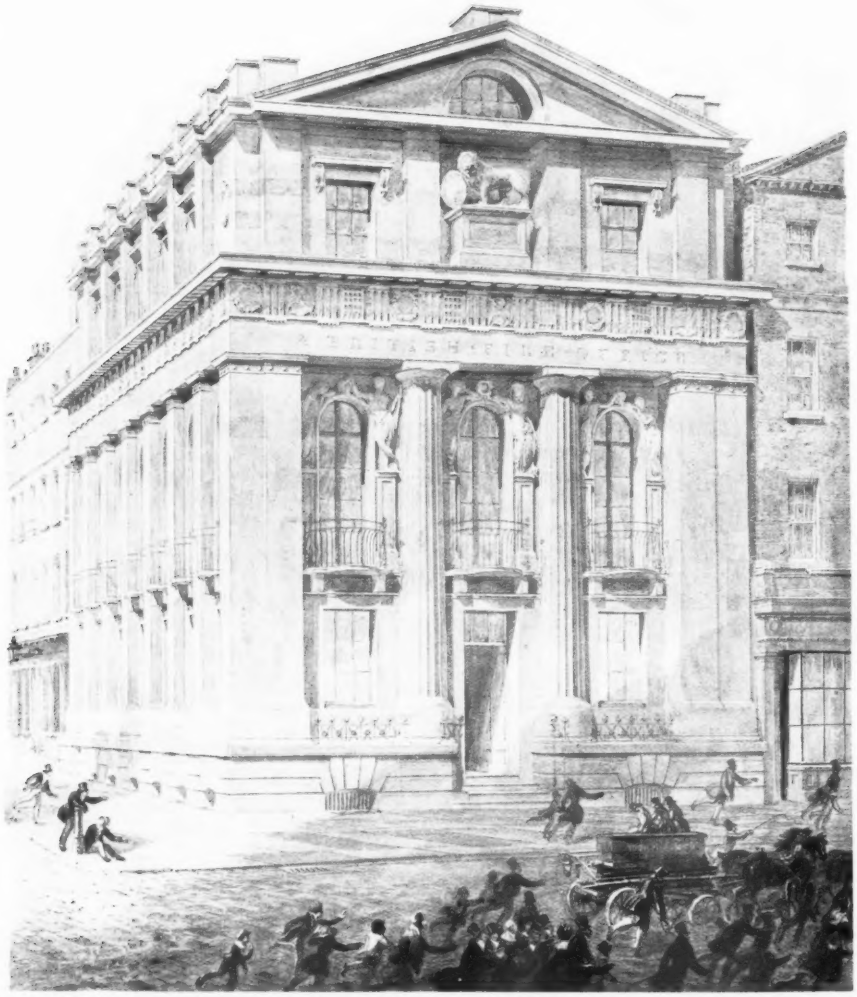
But to return to this matter of progress. Carr-Saunders writes (these constant references to his work are inevitable): "At the present day many professions are based on sciences; and nothing short of the onset of a glacial age in the history of human mental activity could now check the onward march of these sciences. The scientific professions are obviously borne along by the progress of the knowledge upon which they are based, no one has in fact suggested that chemists, engineers, physicists, actuaries, or even architects and others whose technique is only in part scientific, cling to antiquated methods of outworn formulæ and exhibit repugnance to new ideas. But the same is not always true of those professions whose technique is institutional." His generous though qualified inclusion of architects is really a sardonic joke, though I am sure he did not intend it as such. Indeed it is not quite so simple. An "exhibition of repugnance to new ideas" is not the only nor the commonest original sin of people whose technique is only half scientific; such people too often are what can be described as intellectual or technical hypochondriacs who swallow bright shiny new ideas as uncritically as the hypochondriac swallows his pills—for all the fuss he makes about their imagined effect on his stomach. So the half technical architect allows himself to be so subject to the suggestions of advertisers and marketing efficiency that he is deprived of freedom of choice, made so impotent by the knowledge such and such a material can be "found on rail" from Land's End to John o' Groats that it is automatically accepted as the best. The scabrous relics of the early chromium age testify to the hypnotic effects of glitter on half-scientific people who must at all costs be up to date.

All members of a vast practical profession cannot be scientists. To expect them to be is absurd. Inevitably much of the profession's scientific work must be delegated. It is always within the capacity of a mass to assimilate the philosophies and sciences of experts in other and related fields, and chief of all in their own, and at any rate to possess enough common sense to use even where they cannot fully understand.

Why is the work of the Building Research Station only known to half the profession and only made use of by a hundredth part of it? Why is there no reflection of scientific method in three-quarters of the building in England and why in the one-quarter in which scientific method can be seen is there so little reflection of it in the visible outward form? Why in the infinitesimal part of English building in which there seems to be some visible reflection of contemporary ideas is there so little real science in the essentials so that in despair at the tragic structural failures of much superficially vigorous modern building the critic can only lament over many modern architects as Isabella to Angelo:

* *The Professions*. By A. M. Carr-Saunders and P. A. Wilson. O.U.P. 1933. p. 498.

† *Adventures of Ideas*. A. N. Whitehead. p. 72.



Fire office in the Strand by Charles Robert Cockerell, reminiscent of details from several sources but combined by Cockerell with magnificent assurance into one of the finest neo-grec buildings in England. It is interesting that this building was destroyed to make way for Mr. Charles Holden's building designed for the British Medical Association, a building which also shows this rare competence in the free use of derived detail and which also had on it sculpture (by Epstein) placed with Cockerell's absolute understanding of the classic relation of sculpture to architecture

Fonthill House, by William Burn, chosen as an illustration, to contrast with the Cockerell building opposite, of what uncritical wallowing in derived styles can do for architecture

"Drest in a little brief authority,
Most ignorant of what he's most assur'd,
His glassy essence, like an angry ape,
Plays such fantastic tricks before high heaven
As make the angels weep . . ." (and lets the water in?)

* * *

I have talked too long on any account and I am sure too long to an audience here without saying a word on architecture as an Art. I am indebted to my friend Dr. Siegfried Giedion, one of our Honorary Corresponding Members, for putting into one short phrase what has long seemed evident to me in other form: It is easier to think than to feel. How often do we hear architects grousing that the public won't appreciate good design, but we cannot expect them to react emotionally to art forms until they have assimilated the rationale of the underlying forces. A simple contemporary example is the opposition, the bewildered acceptance and finally sympathetic emotional response to shop façades "standing on plate-glass windows,"[23, 24] cantilever forms, the characteristic forms of reinforced concrete construction, and in its day every element of design has had to pass through stages of appreciation representing the intellectual assimilation of the forms by the public. This does not mean that a few rare persons, the true artists, cannot jump intuitively to an emotional conclusion which corresponds exactly to and often forecasts the intellectual conclusions. So, for instance, constructivist sculptors seem able to approach the validity of pure mathematics[25] and Renaissance artists could penetrate intuitively as deep into the humanist argument as the philosophers, but in general even the pioneer artists such as the great figures of the Early Renaissance, Inigo Jones, Pugin, Morris, Philip Webb, Le Corbusier and Gropius, however much they may have *felt*, have backed their feeling with highly developed

[23, 24] Heal's shop and Peter Jones.
[25] Abstract by Brancusi.

rationalisation.[26]* For some of them the rationalisation may have come after the feeling, but for most people it must precede the intuitive understanding, or perhaps it would be more right to say coincide with it. This is our old partnership Wisdom and Understanding in another form. It is useless to talk about the neglect of modern architecture until the intellectual background, the science of it, the functionalism, has become as well understood, as completely assimilated into life, as it has been already in car or ship design[27] and in the eighteenth century was in all functional matters, and particularly in the design of houses and furniture, and has been in all times in the elemental design of "folk" buildings.[28]

When this assimilation is complete there will be no need to talk about Art because all works will show the complete co-ordination of mind and eye that is the essential quality of art. They will be works in which the functional and emotional contents have undergone complete mutual assimilation. Rickman's and our Contemporary Reviewer's sentimental separation of a limited field for "art" will be shown to be the meaningless fantasy that it is.

Whether we think of ourselves as artists or as providers of the material benefits of good planning and building, it is our duty to tighten up the whole intellectual process, to realise that the artistry as well as the competence of architecture are equally dependent on the mind.

[26] Title page of Lord Burlington's copy of Palladio *Quattro Libro dell'Architettura* 1579.

* And so we have recently had, *Circle*, an elaborate confession of faith from the constructivists, while no recent art has received more determined rationalisation than the consciously irrational productions of the Surrealists.

[27] A Bermuda rigged yacht.

[28] An Essex cottage.

The Mistress Art. 19th-century version

VOTE OF THANKS AND DISCUSSION

Sir WILLIAM BRAGG, O.M., President of the Royal Society [*Hon. A.*]: Your customs and your Council here are very kind, in that they allow a guest to say "Thank you" for the treat that he has had. They are also kind because they say that he is not to speak for more than three minutes; and I imagine that that will be equally welcome to the audience.

First of all, let me take hasty advantage of the little time that is given to me to propose the vote of thanks, and to say how very willingly and heartily I do it. Mr. Carter has given us a picture of architecture and all that it means which is most comprehensive and thorough and thoughtful, and which brings before us all many aspects of it which perhaps we would not at first realise. I should like to say also that we have appreciated very much the delightful manner in which he has spoken and the very ready wit which has lighted up all the passages of his paper.

It is, of course, a little difficult for me to speak on the actual subject of which we have been hearing, because, not being an architect, I might make mistakes. I must tread gently, like—(A Member of the Audience: "Agag.")—no, not Agag—that was a gag, was not it?—Tennyson in his Ode in the manner of Catullus.

The point is, of course, that knowledge does continuously advance, as Mr. Carter insists. In fact, I rather think that you might well improve on the term "learned" society. I belong to a learned society myself, and I should be much happier if it were called a *learning* society, because that is what it really means.

Mr. Carter has spoken of the Royal Society and its inception. It started when a number of men came together to learn; and that, I think, must always be the *raison d'être* of any society, even such a society as this, which must add its professional side to that of pure learning.

In these days, of course, it is a serious matter. The fact is that learning has been, and is, growing very fast, as all you architects must know from the immense range of materials now offered to you for your use and the immense increase in the knowledge of the laws of structures, of air pressures, water pressures, and so on. Knowledge grows fast, and the question is, can you join it on to all that you have learned from tradition? You must not forget either source, because, after all, in tradition you have treasured up the quintessence of the experimental researches of past ages. But things change, and the art is to combine what you know now, this new knowledge which is pouring in on you, with the knowledge which comes from the past. And, as your President said to me earlier this evening, it is not only of the present that you have to think; as architects, you have particularly to think of the future. I hardly know of any other profession which combines as does yours the past, the present and the future, the practical and the artistic, the present psychology of mankind and a wise anticipation of what is to come. It is in that way one of the most complicated of all occupations, and, if I may speak of any particular merit in what we have heard to-night, among the many merits of this paper, it is the fact that it has given us a feeling of the dignity and the great complexity of this architecture in which you are all engaged. I move that a hearty vote of thanks be given to Mr. Carter for his paper.

Mr. STANLEY CASSON [*Hon. A.*]: It is a very great honour to second this proposal, and I mean that not in any formal sense, because without exaggeration and without speaking too strongly this is far and away the best paper to which I have ever listened on art or architecture. It had the merits of clarity and wit in exposition in the very highest degree, and I think that you are fortunate in having a man like Mr. Carter accessible to those who wish for wisdom.

He asked himself the question "Why a society?" and, as he asked it, I thought of an answer which was given to me once, which to me—and I think that when he hears it he will agree with me—is absolutely final; there can be no further discussion. A visitor to a lunatic asylum was talking to the doctor in charge, who had a very small staff of warders, and he said: "Tell me, do not you fear that possibly the inmates might combine or co-operate together and act against the authorities?" He got the answer: "Lunatics and imbeciles never co-operate or combine." That is, I think, a final answer, and I think it is an answer that in these troublous times we might well consider! In these days of brutal and bloodthirsty individualism, everyone who believes in the individualist creed is attempting to break up such combinations: that is the danger which we face.

The origin of the society is, as Mr. Carter expressed it, quite simple. In the animal world, it is an aggregation of units for defence or attack. That form still survives into the human world; you have only to examine the armies and navies of the world to see it there exemplified. The next stage is the result of the desire of *homo sapiens* for his general improvement, but not his intellectual improvement. That survives to-day in the form of rather predatory organisations described occasionally as chambers of trade and chambers of commerce, where the term "learning" obviously does not for a moment come in. The moment you come to a learned society you find mankind on a very much higher stage, and Mr. Carter's description of what the learned society should be was, I think, remarkably apt. He said "behind the professions of a society there

must be a general sense of obligation to fulfil some purpose that overrides the particular interests of the members collectively or individually to make money or to gain fame here or hereafter." That places you definitely above the level of the chamber of commerce.

When I compare the learned professions, I find that of the organised professions only you and the doctors are concerned with that true object of a learned society, the ascertainment of facts. As you well know, the ascertaining of a fact is the most difficult thing in the world ; as often as not, when you have found one, you will find that it is merely somebody else's discarded hypothesis. The ascertainment of facts, and consequently of truth, is the essence of learning, and who knows more about essential facts which concern every one of us than the architect ? He is more fundamental than the doctor. Without the architect, no learned society could exist ; you cannot have a learned society meeting in the open ! In other words, architects are concerned, if I may say so, with the facts of life, in the sense that we cannot exist without them.

I have probably exhausted my three minutes, but I should like to say that the answer which Mr. Carter gave us was unassailable. Every member of this society has a duty not merely to go to Mr. Carter's library for a few weeks every year, and come away saying " Now I have done some learning," but to ascertain the real facts of architecture, as he indicated to you. That, to my mind, is the learned basis of this great society and the learning which every single member of it can absorb. The search for truth, in architecture as in everything else, is the main object of learning, and consequently of a learned society. I should like, therefore, to second this vote of thanks, because I feel completely convinced that Mr. Carter has stated a case unassailably which must concern every member of this society, and I thank him most profoundly for the way in which he did it.

The PRESIDENT : The vote of thanks for what I must characterise as this exceptionally brilliant paper having been also very brilliantly moved and seconded, it is now open to any of our members and guests to take part in the discussion.

Mr. R. C. FISHER [*A.*] : I feel that it would be a very great pity if such a stimulating discourse as Mr. Carter has given us were to pass without the stimulus which, I am sure, we have all received from its finding expression. If I speak first in the discussion, rushing in where angels fear to tread, it is only in the hope that the angels will give a beautiful display when I sit down.

I should like very much to welcome certain remarks which Mr. Carter made, and particularly his comment that a learned society such as ours ought to see its own affairs in relation to the totality of human affairs. I think that that is indeed a most important point, and one to which it becomes increasingly necessary that a learned society like ours should pay attention. I feel that we can in our profession congratulate ourselves and this society can congratulate itself on an enormous improvement in the whole technique of our profession, but I do also feel that if we regard what we are doing in relation to the totality of human affairs, we must be forced to the conclusion that we often do the wrong things, though we may be doing them in the right way.

I will try to give one example. I should think, for instance, that architecturally, perhaps, the greatest need of our country at the moment is the replanning and rebuilding of most of our great northern cities and most of our older industrial areas ; yet what we are actually doing is to leave them derelict and to fill up the south of England with more buildings, which, I am afraid, we cannot say are not ruining it, perhaps irretrievably.

Again, I think we cannot fail to see that not only architecture but the whole cause of culture all over the world is at the present moment being threatened and is in great danger. One has only to remember that during the last few weeks twenty-three universities and colleges in China have been destroyed by bombs. I think that that is something which we must take into our conscience as a cultural society. I do not know that the Institute has as yet made any pronouncement of sympathy with the Chinese people in the great losses which their culture has suffered in the last few weeks. This evening, for instance, we hear that a Japanese army is now marching on the city of Hangchow, which is full of beautiful old temples and pagodas.

I think that Mr. Carter, as a librarian, ought to take into his consciousness—perhaps he already does—the fact that in our days a fashion has grown up of burning books and that it may be one morning he will come to the Institute and find a bonfire being piled up in Portland Place upon which all his books were being heaved.

It has been said, too, that this society must also have to some extent the character of a professional association and I think that that is very true. I think that we ought, as Goethe once said of Sophocles, to try to see life steadily and to see it whole and to realise that to have a certain amount of food and reasonable security against economic events is something which makes members of a learned society use their learning with more skill and more assurance.

Dr. H. V. LANCHESTER [*F.*] : I am not going to make a speech but I feel that the speeches which have been made in proposing and seconding the vote of thanks can be summed up quite briefly. I have had the fortunate opportunity of attending quite a number of international conferences and it has struck me again and again that if the bulk of the community could be formed into learned societies, war would be impossible.

Sir RAYMOND UNWIN [*P.P.*] : I willingly rise at the President's call, but I must plead that deafness has made it not very easy for me to follow all that Mr. Carter has said. I am hoping to read the paper carefully later. I heard some of it, however, and I found it extremely interesting and valuable.

Speaking from the point of view more of the planner than of the architect, I think that we are becoming more and more convinced that the volume of knowledge is so great that we have somehow to evolve the type of trained person who knows a little about a great many subjects, and must depend on those who know a great deal about a limited subject when

dealing with every one of those subjects. The volume of knowledge regarding all the matters with which the planner has to deal is so great that I see no possibility—judging, possibly very unwisely, by my own capacity—of knowing enough about all those subjects to be able to handle them without skilled advice.

Nevertheless, I think that there does remain a need, and it is a growing need, for the person that one calls a planner, who will not necessarily be an expert in any of the subjects with which he deals. He will not be an expert traffic man, he will not be an expert constructional engineer, he will not be an expert architect in the sense of designing monumental buildings, he will not be an expert economist, and he will not be an expert sociologist, but he must know enough about all those subjects to be able to assemble the activities and products they represent in a design. He has to realise a pattern of life, and to create a pattern of environment in which that life can be lived comfortably and conveniently. The problem with which we have to deal, as I see it, is that we have to contrive some system of education which will train men for that particular function. I believe that it is the most urgently needed function in our life at the present time. Whether you look at it from the international point of view, or look at it nationally and economically, or whether you look at it in the more limited field of physical planning of the environment, you want the man who can envisage the new relations between all the parts, of which he can know only a certain amount ; somewhat as the artist knows only a certain amount about his red and pink pigments, but knows enough to put them together into a pattern.

That is the problem of education at the present time for the planner who is to work in the wider field ; and the contribution which Mr. Carter has made to the understanding of this as part of learning is, I think, a valuable one.

Mr. ARUNDELL ESDAILE, M.A. (Secretary of the British Museum) : Those who have spoken so far have been able to enlighten us from the inside professional point of view of the architect. I rise myself with some hesitation, as merely one of the outside world, the ordinary people whom architects provide with shelter and with a background for the daily scene, to say in the first place that this paper has been exceedingly stimulating. If there must be learned societies, that is to say, if professional societies must be learned, that is in opposition to a certain class of their members, who probably say that there is no need for anything of the kind, and that they simply need a certain amount of technical tricks. All professional societies, I think, have to deal with people like that, and it is in no way with a desire to favour them that I would go on and say that there is a certain danger—especially real, I think, in the world of architecture—of a society becoming too learned.

There is particularly, perhaps, at the moment danger in two directions, one of a close and learned copying of the past, and the other of a rather impatient rejection of the past and a starting out as if the past had no existence at all. It seems to me that the first is a possible consequence of too much learning and that the second is a possible consequence of a distaste based upon too much learning, and that what is wanted is perhaps not less learning but learning plus X. X is a realisation that the past is not an end in itself ; that it is something to start from, the ground from which we grow. No art ever starts quite afresh without any regard to what has gone before ; no art is any good if it merely copies and profoundly studies the past without applying that other quality for which I have not a name, but which I provisionally call X.

Professor A. E. RICHARDSON (Vice-President) : Having enjoyed listening to such excellent prose I think it would be impertinent for me to attempt to analyse the whole of Mr. Carter's paper, but it is, I imagine, permissible to refer to a few points. A paper such as Mr. Carter's has obviously taken a long time to prepare ; only a gentleman in command of many books could have invented a paper like it. I look upon our lecturer to-night much as we look upon Carter Paterson at Christmas time—a Christmas box for everybody, a very impartial distribution of gifts for the modernist, the antiquary and for the tyro ; and very rightly because, in a sense, Mr. Carter is the keeper of the Institute's conscience.

The Royal Institute of British Architects is the only architectural society of recognised standing and to-night we celebrate a victory. The origin of a learned society can be traced back to the year 1663, when the Royal Society was founded, and among its distinguished members there was one good architect. It proceeded during the eighteenth century to recognise a few architect-engineers, who had the privilege of writing F.R.S. after their names. Eventually this caused jealousy amongst those architects who were not so privileged, with the result that early in the nineteenth century the Royal Institute of British Architects was founded. You will, therefore, appreciate the fact that the exclusiveness of one learned society leads eventually to the formation of others, in some cases with great benefit to the community.

The only criticism that I have to make of the paper is that Mr. Carter laughs at the work of our great-grandfathers. May I suggest that it is a little unfair. To-day in this advanced civilisation we attempt to disparage our remote ancestry and we endeavour, by becoming more and more scientific, to disclaim our origin. Most thinkers are of the opinion that reason is the basis of design and the one truly pertinent thing that Mr. Carter has said in this connection to-night is that architecture is the outcome of the idea. A little reasoning will convince the doubting that the idea is the thing and that the development of the idea embraces all the sciences with geometry a good first.

In designing to-day, that is the plastic modelling of buildings on paper, we begin with the embryo, the nucleus which is an association of many ideas ; we start with the idea and we finish with the perfection of the idea ; any architect with an analytical bias knows that. The application of science to architecture means that you are fitting scientific knowledge to suit your project. Mr. Carter has told us the way architecture should be approached, but he has not informed us how to become accomplished designers. I submit that this aspect of the case is the function—I use the word " function " with some relevance—of the Board of Education and of the professors who control the schools. The library exists as a storehouse of information. The Institute exercises control through its various branches, it maintains the prestige of the profession, as much through the library as through the Board of Education. Mr. Carter, who presides aloft and knows every book, cannot escape being a very broad-minded librarian. He has presented the case for a learned society with great acumen and he has proved Pope's theory, " Their shallow draughts intoxicate the brain," to be true.

Professor GEOFFREY WEBB, M.A. [*Hon. A.*] : Sir Raymond Unwin propounded very clearly one of the real difficulties which faces the architectural profession. Architects contemplate such a bewilderment of sciences. Sir Raymond mentioned a good many. I think that the answer to that is that they must know one of them, because unless you know a good deal about something you cannot judge the men who are supposed to know about the others. As far as architectural education is concerned, you have to decide on what parts of science or of learning—let us distinguish between those two for the moment, because I suspect that, in a sense, learning, as Mr. Carter suggested, is associated in the mind of the architect with historical learning, and science with accurate knowledge of a different kind—it is profitable to teach young people, in order that they may know enough about them to detect the charlatans when they employ them. I am sure that you have all to employ charlatans, but you have to know enough to catch them out.

There is one other point which I should like to make. Nowadays in the architectural profession a new and splendid and magnificent word—at least, new to the architectural profession—is being used very often, and that is " research." As far as I can gather—my association with the architectural profession is, shall I say, bilateral : I am related to them, but not of them—that word is often employed to mean looking things up in books. I am sure Sir William Bragg will agree that a great deal of research does involve looking things up in books, but it is not the whole answer. To go to Mr. Carter's library and see what the L.C.C. has just said about provisions for schools is part of your job, but it is not research, and do not flatter yourselves that it is. It is simply looking up the facts that you want to know ; it does not add to anybody's knowledge but your own, or to anybody's satisfaction, except, I hope, your clients'. It is very necessary, but do not imagine when you do it that you are doing anything very important. I do not think, necessarily, that any research is very important, but that kind of research is important only to you and, I hope, to your clients.

My main point, however, is that I do feel that it is essential that this Institute should enforce through its Board of Architectural Education that young architects should know a great deal about something connected with their profession ; whatever their temperament leads them to, but, whatever they start on, they must know a great deal about it, and then they will be able to detect the frauds that will surround them on every side.

Mr. MARTIN S. BRIGGS [*F.*] : I came here this evening with the idea of getting a new line on the functions of the architect and of this Institute. Last Friday I listened for five hours in the House of Commons to people who were telling us exactly what architects were, and there was one group of rather heated old gentlemen who insisted that quite a number of them were unprincipled thugs. I am content to believe that this Institute is rather better than that, but I have never been quite able to split the difference between the learned society and the trade union. I think that Mr. Carter has done that most admirably to-night. He has proved that the two are not irreconcilable, and I should like to thank him for taking us into the heights of something like philosophy.

For myself, concerned as I am very much with the training of the architect, I find it impossible to reconcile two views which have been expressed in the discussion, that of the speaker who said that architects ought to learn a little about a great number of things and that of the other speaker who said that they ought to master only one of the group of subjects concerned. That is surely the whole difficulty : we cannot afford to limit ourselves to just a few subjects. We have to acquire something more than a smattering of several sciences.

That is the main problem, as I see it, in modern architectural education. I do not think that historical study enters into it very much one way or the other. I believe that history has a real value in preserving a sort of sanity and balance, and in keeping people from outgrowing their hats. Whether you copy historical forms or not, it does provide a sort of ballast. The real difficulty is between what are still commonly called " science " and " art." That distinction still persists. Many people enter architecture with the intention of being " artists " and then they come up against this word " science," which matters tremendously nowadays. How are we going to cope with it all ? We hear that Leonardo da Vinci and Wren could manage it, but neither of them had to face the stream of publications from the Building Research Station ! Whether they would file them on a vertical file or memorise them I do not know. It would be very interesting to resurrect Wren or Leonardo da Vinci and see how he would reconcile the present practice of architecture with his amazing versatility. It is impertinent to think of any of us competing with those two men, but the unfortunate architect has to make a synthesis and decide how to combine the science that he needs with the art that inspires him. Mr. Carter has at least given us some hints to-night which require following up.

Mr. E. PLAYNE [*A.*] : It has been suggested that we have to learn how to recognise the charlatan. I suggest that one could go through one's whole professional career with a series of charlatans and recognise them all, but one would not necessarily find the right man. There are so many. In my view, the purpose of a learned society is to give us the best scientific information on the special questions, for us to manœuvre as we like and the R.I.B.A. should endeavour in some way to give us some guidance as to the best specialists to whom to go. I think, for instance, that there should be a super-examination for engineers sponsored by the R.I.B.A. and that those who pass it should be dubbed " super-engineers approved by the R.I.B.A." There should be some way of giving us guidance to begin with. At present we are supposed to be wonderful people, with a sense of proportion and a sense of what is the right thing in the right place for the right people. It is all a matter of judging and weighing one thing against the other and half the time we are dealing with so-called scientific data which a few months later are proved to be quite wrong. The R.I.B.A. would really be doing a great service as a learned society if it could somehow give us more learning on these special subjects, because we cannot possibly do it.

Mr. W. T. BENSLYN [*F.*] : I should like to thank Mr. Carter for a most stimulating paper and also to say how greatly I appreciate the emphasis which Professor Richardson laid on the fact that architecture is really primarily an extension of geometry. It has, indeed, been defined in the Cambridge syllabus as " the three dimensional space art." I would predicate that the first essential in an architect's training is to learn to create in three dimensions and to imagine in three dimensions. All this talk about scientists

and specialists and whom to go to and who is a charlatan and who is not is irrelevant until we have first had the capacity to conceive and to create. We have first to conceive, then to have some knowledge of how to create, and then we have to be able to conduct our affairs with normal intelligence. I have found in my own practice up to this point that it is very important to know very definitely what I do know and equally important to know definitely what I do not know, and then not to pretend that I do know it but to find somebody who does and advise my clients to employ him.

Professor W. G. CONSTABLE, M.A., F.S.A. : " The wind bloweth where it listeth, and thou hearest the sound thereof, but canst not tell whence it cometh, and whither it goeth ; so it is with that which is born of the spirit " ; and architecture, like all the arts, is born of the spirit. I suggest that Mr. Carter has started one line of thought which is extremely important. A learned society such as this cannot hope to embrace or to instruct its members in every branch of learning. The days of Leonardo da Vinci, when one man could know everything that was to be known, have gone. But one function which the learned society can fulfil is to direct its members where to find the man who knows, so that one man does not have to try to carry the burden of knowing everything, but does know where to look or whom to ask for some particular piece of knowledge. I suggest that that is one of the functions which every learned society can most aptly fulfil. Above all else, however, it should encourage its members to realise that it is the art and not the science which is the thing that matters, that it is the creative side of the architect's work which is of the greatest importance. I should like to see this society, therefore, think of itself not primarily as a society of learning but as a society of creative artists, at whose disposal it stands to help to supply the knowledge that feeds and supports the creative spirit. It is there, I believe, that in these days its greatest function resides.

Mr. K. J. CAMPBELL [*A.*] : As an extremely young and unknown member of this Society, there is one point which Professor Constable made on which I should like to comment, and that is his extremely pessimistic quotation with regard to the wind. It seems to me that surely the function of the modern scientist and the modern architect is to find out where the wind blows from and where it is going ; and, having found out, to take steps to find out also how to make it blow in the direction in which he wants it to blow and to come from the direction from which he wishes it to come. We have been speaking a great deal to-night about the weapons which we should use and the equipment which we should obtain, but there has been very little said about the direction in which we should take that equipment or the direction in which we should use that equipment to take us. Sir Raymond Unwin described the man whom he called the pianner but it seemed to me that he was describing perfectly and in the round the architect of the future. We know the problem and we know the difficulty, that we cannot take England and direct it as we think that it should go or as the necessities of England say that it should go.

I should like to put forward one thought which always occupies my mind. It is the business of architects to know why they cannot fashion the England that they would like to see and they should have two thoughts in mind : how to perfect their equipment and where they were going to take that equipment, what is stopping them doing so and how to put that right.

Sir IAN MACALISTER : I am not sure that I have never taken part in the discussion of a sessional paper, though I have been listening to them for 30 years, but as the subject is not architectural I should like to be allowed to say a few words.

I happen to know a good deal about " Learned Societies." I first came literally under the roof of one at the age of nine, and within a short time the same roof covered several more.

I think we are immensely indebted to Mr. Carter for this lecture, and I am glad to be able to join in the tribute of thanks.

He has given us a very interesting and subtle bit of analysis—the kind of thing that we seldom think of in the rush of our daily work. Situated as he is at the very top of the R.I.B.A. he is able to look down on us (in a purely physical sense I mean) with a philosophic detachment that is peculiarly valuable.

There are just three things that I want to say. First, that the theory of small, select learned societies having no connection with sordid professional matters and unhampered by the mass of ordinary individuals is a tempting one, but it doesn't work as it ought to do. Unless they are heavily subsidised by the State or endowed by some unusual millionaire they are hopelessly handicapped by lack of means.

I remember at least three of such bodies that I used to know at very close quarters. They were highly select and their ideals were very lofty. But they were miserably poor. Each of them lived in one shabby little room and they didn't find it easy to pay the rent. They were too poor to publish valuable papers and transactions. Their libraries were small and out of date. If they hadn't had the blessing of Royal Charters and affixes they would certainly have died out. The subscriptions of a small and select body of idealists are hopelessly unequal to the burden of carrying on a society that is to do really valuable work.

This is where a big professional membership comes in. We are very proud of our famous library and our admirable JOURNAL—both, we believe, the best of their kind in the world. They simply would not exist—nor would this beautiful building exist—if they had not behind them the large resources of the R.I.B.A.

Secondly, I believe that the combination in one body and under one roof of the learned society element and the professional organisation element is of infinite value to both. The learned society element leavens the lump. It helps to save the huge professional mass from becoming purely professional. It is a constant reminder that there are other things in life than scales of fees and forms of contract. We know of some big professional organisations which have cut themselves off from the learned society element, and we know how they suffer—both in the public estimation and in the narrowing process which they experience. And the learned society element gains, not only in a material sense, from its connection with a professional organisation. It is kept in constant touch with reality. There is less danger of the pedantic, the dry-as-dust, the hole-and-corner. Contact with the normal man does bring a breath of wholesome air into what might become stuffy corners.

Thirdly, while I entirely agree with the lecturer about the lop-sidedness of architectural scholarship during a large part of the nineteenth century, I think the danger may soon be

the other way. A tradition of historical scholarship is easily lost and at the moment I don't think there is really any undue emphasis on it in the schools and in the profession at large. How many of us really give much time and thought to the history of architecture and to the old scholarly traditions? One in ten? I very much doubt it.

Before I sit down I should just like to remind the meeting of one big bit of work that the R.I.B.A. did just 30 years ago. It was the R.I.B.A. that really put reinforced concrete "on the map." Anyone who does not know it should look at the R.I.B.A. JOURNAL for 1907 and glance at the Report of the Joint Committee on Reinforced Concrete. It was a magnificent job and it was the R.I.B.A. that did it.

We were helped by the civil engineers, the Admiralty, the War Office, the district surveyors, and the builders, but it was the R.I.B.A. that thought of it, did it, and paid for it.

The vote of thanks was carried unanimously, with acclamation.

Mr. E. J. CARTER (in reply): There are many points to which I should like to reply, but I do not want to keep you longer. I was brought up on a good biblical aphorism, "Thou shalt not muzzle the ox when he treadeth out the corn." I came with the intention of treading on some corns and I am grateful, as an official must be who appears in front of those who supply him with his daily bread, for not being muzzled.

Perhaps some of you have detected in what I said some element of the state which Mr. Stanley Casson describes in his book *Progress and Catastrophe*. He describes the state of disintegration—of what he calls *stasis*, due to the presence of opposing elements in a society, or perhaps in a person. There may be that in me. I am both librarian and editor. If there is one person that librarians hate by nature it is an editor, because editors are book producers. Editors, on the other hand, being traditionally men with their coats off, with eye-shades on their foreheads, who order people about and tell reporters where to go—being, that is, men of action—look on librarians as people in velvet jackets and skull-caps who spend their time avoiding people who by mistake get into the lift and come to the fourth floor. That state may be partly in me, that I am two opposed interests; and the inconsistencies which I feel myself, and you may feel much more, were evident in my paper can be put down, at any rate in part, to that.

And now to deal for a minute or two with some of the many interesting points which would keep me on my feet for much longer than you would want if I attempted to deal with them all.

Mr. Fisher referred to the burning of books. Librarians are prepared for that sort of thing, because at a recent meeting of A.S.L.I.B. we had shown to us, instead of the rows of paper books which we now have, books made of non-inflammable microfilm, and it was demonstrated that the whole of the three volumes of the *Origin of Species* could be put into a little micro-film about two inches in diameter when rolled up. As the film is non-inflammable, the people who wish to burn books will have difficulty in future, and the librarian will easily be able to put his fifty thousand books into a suitcase and run out of the back door.

I do not want and I do not intend in this paper to laugh at historical scholarship. My point of view about that is this, that historical scholarship, archæology as one of the historical studies, is a most essential "background study." It is necessary for those who are playing a part in the creative thought of a profession or art or trade to have that which was in part described by the quotation which I made from Newman. All that I do object to—and I do not know that there is any particular disagreement with that—is the forcing of that forward into the forefront of our profession as architects, forcing it so much forward that it became in the last century *the* feature on which we all relied. It is not. It is only an inessential. It may be one of the most entertaining and one of the most delightful inessentials, but the main purpose of architecture, as I see it, is to build for the use and the well-being of humanity.

It was said by several speakers that science—and the implication was that science had been thrust too far forward in my paper—was not everything. True enough. Professor Constable rightly said, and in this I can agree with him, that it is a pity that this Institute cannot look upon itself more as a body of artists. I agree; but a body of artists working, as it were, with that proper co-ordination of mind and eye which I brought into my very last phrase. I do feel emphatically that science—I am using the term vaguely; the science of Sir William Bragg is, perhaps, not the science of Sir Raymond Unwin, as a planner; but the knowledge, the intelligence, of a profession, is fundamental to the development of its art, and my creed is just right deep in me that it is no use expecting your art to be interpolated into professional affairs. It must grow out of the understanding of the technical processes involved. I would be prepared to argue that throughout the manifestations of art in any period of history—my own prejudices may be dominant—that where those two things, mind and eye, are co-ordinated, and the mind is not left out, then intuition gets its fullest play. Intuition is not a savage quality. Cats and dogs are not intuitive; you do not get intuition until you get the mind brought in.

I was interested to hear Mr. Benslyn say that the first duty of the architect is to conceive. It seems to me that the whole virtue of conception in a civilised society is the choice of one's mate; that is the main point. What is the mate going to be?

There are many more things which I could say, but they would only take more of your time. Let me

conclude as I started, by saying how grateful I am, particularly to Sir William Bragg, who, as President of the Royal Society, has done this Institute an honour of which I think we are all well aware, and to Mr. Casson, who is an Oxford don, an archæologist and a friend of architecture second to none, for coming here and speaking so generously, and to you, Mr. President, and to all those who have listened to me so tolerantly.

The following written contribution has been received from Mr. P. J. WALDRAM [*L.*] :—

A first perusal of an advance copy of this paper left me with the unsatisfactory impression of having been driven all too quickly through a forest of interesting and suggestive ideas, past the ends of many tempting forest paths with no opportunity of exploring them and through glades in which it would have been a delight to linger had time permitted ; and finishing, on emerging at the end, with a keen sense of disappointment that one had been unable to see the wood for the trees.

This, however, was at the end of a long and busy day—the only time which many of us have for reading the JOURNAL. There may be other friends of the author similarly disappointed and as the list of the friends of the Librarian Editor is no less than the membership list of the Institute, may I venture to advise them to follow my example and read it again next morning when fresh.

The preamble to the paper contains a sentence which, with commendable brevity and clarity, seems to embody the essence of the most important of the relations between architecture and the public.

> "Behind the professions of a society there must be a general sense of obligation to fulfil some purpose that overrides the particular interests of the members collectively or individually to make money or to gain fame here or hereafter."

And later :—

> "The members of any association . . . succeed in identifying their own interests and mundance oncerns with the highest ideals of their art and in the same way the larger unit the society identifies its self-interests with the wider interests of the community in general."

This is a very wise and very true definition of that function of the Royal Institute which is its only justification for exercising all its other functions, and in particular the two functions of acting as a publicity agent for architecture and architects, and as a professional trades union for standardising professional wages at the highest rate possible. It is also justifed by history.

The Royal Institute must place the "mistery" of its craft in the forefront of its duties and its responsibilities if it is to aspire to the position of a learned society and is not merely to rest content primarily with providing its members with the services of an advertising organisation intended to bring their wares before the public, a trades union to keep up their scale of charges and a domestic court of summary jurisdiction to punish offences against professional practice, mainly poaching.

It must appreciate that architecture is really the production of buildings—not of drawings and specifications ; and also that the buildings for which the public pay (and pay us to produce) are places to live and to work in, and not merely to look at.

It is assumed as a matter of course that all buildings designed by an architect would be beautiful ; but even an Hepplewhite chair is intended primarily to be sat upon.

Modern life calls for much in its buildings and if the Institute is to be a really learned society its members must acquire specialist knowledge not fourth or fifth hand, but first hand.

The architect must know his job as the medical practitioner knows his, from practical experience in the hospitals and not merely because he has read about it—as the mechanical engineer knows his, not merely from his text books but from his experience in the shops—as the naval architect knows his, after learning it in the shipyard and at sea—as the structural engineer knows his, not from mathematics and his slide rule but from his own tests.

I would venture to suggest that we may possibly train the next generation of architects to be a learned society, if we start now, but that for ourselves we should be rather grateful to Professor Carr-Saunders for saying that an architect's training is even partly scientific.

The attitude of architects to science and to specialist technical scientific knowledge of all kinds has been steadily deteriorating ever since the Renaissance introduced copying and architectural snobbery and killed honest English craftsmanship in building.

Prior to the Renaissance the only architects were those who helped with their own hands to carry out their own designs. They were men who knew their job ; and who of us can say that they were unworthy of the name of architect ?

The designer of Westminster Hall roof, the Master Carpenter of William Rufus, was he an architect or just an uneducated workman ? He had no text books, no slide rules and no graphic statics. With the help only of his models, for the storage of which we know that he had rooms allocated to him in the King's Palace, he produced that bold and beautiful structure, of which 90 per cent. is standing to-day as sound and as strong as he left it six centuries ago. When the other 10 per cent. was attacked by the death watch beetle, we moderns found Hugh Herland's structural mechanics altogether too much for us. After many futile attempts to replace the attacked parts without knowledge of the real stresses in them, they were hung up on steel text-book trusses covered up with sham replicas of the old timbers. Who was the real architect, Hugh Herland or H.M. Office of Works ; and could any architect of to-day have done more ? When, at the time of the Renaissance, architects first began to discard models for drawings and practical skill for text books, they did not despise knowledge and science. It was an architect, one Christopher Wren, also a lecturer on astronomy, who, with Wilkins and Boyle, virtually started the Royal Society. Newton was not elected a Fellow until later.

I have been told, however, that it is not fair to cite Wren as a scientific architect, because Wren was an unequalled marvel, a solitary phenomenon—a prodigy. I look, however, upon Wren rather as a hard worker in an age of hard workers and I know of at least one contemporary who did more than he. The first Curator of Experiments at the Royal Society was Hooke, of "Hooke's Law," the very first thing which we teach to the young beginners to-day as the basis of all modern structural theory. Hooke found time to precede Newton in the theory of gravitation, to anticipate Newcomen and Watt in the invention of the steam engine, to invent on his own account hair springs for watches and escapements for

clocks, and to make more contributions to the evolution of the telescope, the microscope and the sextant than I should care to enumerate. But he—mark you—was just a hard-working architect like Wren. In fact, he was Wren's partner and, in addition to his own extensive practice, carried out much of the work with which Wren is credited and grumbled, as partners will, when Wren got all the credit.

It is not, I think, an exaggeration to say that there is not one single branch of building production calling for that special technical knowledge for which the public pays which the modern architect does not immediately hand over to an expert.

If his building requires a steel frame, or reinforced concrete, or sound proofing, central heating, electric installations, mechanical ventilation, acoustical properties or anything, in fact, in advance of what can be taken straight out of a text book on building construction, does or could the average modern architect contribute any of his own knowledge? Would he have made himself acquainted even with the most elementary scientific principles involved? If the necessary knowledge and experience is provided by a trading firm, it is very certainly paid for in the price, yet it is considered to be consistent with the "mistery" of architectural practice to charge the client the full 6 per cent. on provisional sums.

If it is provided by a professional expert, is the modern architect really fitted by his own knowledge and experience to distinguish between the real specialist and the astute gentleman who has merely compiled a pseudo-scientific text-book on the subject and published it at his own charges?

The law of libel has killed honest reviewing and the most arrant nonsense can be given a publisher's blurb.

If it is necessary for the young engineer to spend in the workshops a substantial proportion of the time available for absorbing modern engineering knowledge and for the medical student to study practical chemistry and to walk the hospitals, and even the embryo managing director of a huge trading concern to serve behind the counter, why should the architectural student alone be considered competent to produce all kinds of buildings for all manner of purposes without the slightest practical training in any of the building trades, even plumbing; and not only no scientific knowledge of any kind but even a snobbish contempt for it and for all practical work, which is encouraged rather than checked by the attitude of architects in practice.

May I therefore suggest to our friend the author that the case for turning the Royal Institute into a learned society, admirably as he has put it, really calls for a change of heart in the Institute itself and a complete change of its outlook with regard to science and practical technical knowledge.

May I, nevertheless, also suggest that he of all men is, in the position which he fills so well, eminently fitted to bring about this change.

The task—if he attempts it—will be long. It will mean patience, hard work and indefatigable perseverence for years. It will mean for him disappointments, rebuffs, heartburnings and unpopularity, and I know what unpopularity means. But at long last he will find that it has been worth while.

R.I.B.A. NEW BUILDING FUND

LIST OF CONTRIBUTIONS RECEIVED OR PROMISED

	£	s.	d.
Brought forward	14,681	3	6
North Wales Architectural Society	10	0	0
Charles Pike [*A.*]	0	10	0
In addition, the following Allied Societies have made the following further contributions under the arrangement whereby for a limited number of years a percentage of the annual contributions paid by the R.I.B.A. to the Societies in respect of the R.I.B.A. members thereof will be credited to the Fund :—*			
Birmingham and Five Counties Architectural Society	0	15	5
Devon and Cornwall Architectural Society ..	0	6	4
Dundee Institute of Architects	0	4	2
Glasgow Institute of Architects	0	4	2
Norfolk and Norwich Association of Architects	0	10	6
	£14,693	14	1

	£	s.	d.
Brought forward	14,693	14	1
Northamptonshire, Bedfordshire and Huntingdonshire Association of Architects	0	12	7
Nottingham, Derby and Lincoln Architectural Society	0	18	2
South Wales Institute of Architects	0	12	7
Suffolk Association of Architects	0	2	1
Royal Society of Ulster Architects	4	14	6
Wessex Society of Architects	0	9	1
*The Building Fund is credited with an agreed percentage in respect of the subscriptions paid by London members, which for 1936 amounts to .. .. (This brings the total thus credited to £1,108 4s. 1d.)	241	8	7
TOTAL RECEIVED AND PROMISED TO 22 DECEMBER 1937	£14,942	11	8

Above: The main front. Right: A detail of the porch, which is painted white. The door is a light yellow

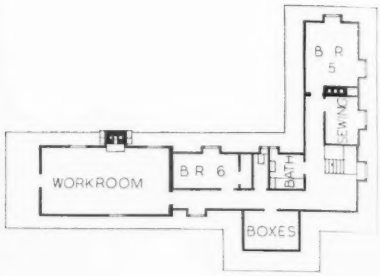
"HORNBEAMS" WINNINGTON ROAD, HAMPSTEAD GARDEN SUBURB

Architect: C. H. James, A.R.A. [F.]

This building, in addition to being an excellent example of a house designed by an architect for his own family, also provides studio and workroom accommodation for Margaret Calkin James, whose flower painting, posters and book jackets are well known, and who designed all and printed most of the curtain fabrics for the windows. The site is bounded on the north-east by trees and the principal rooms face south-east to a large attractively laid-out garden. The living-room has additional windows on the north-west, facing the roadway. The studio has north-east light.

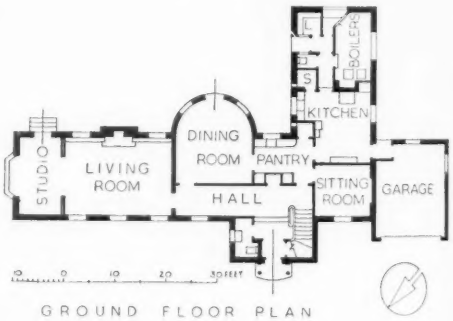
The house is constructed of 11-inch hollow and 14-inch walls with hand-made multi-facings. The roof is

Two views of the garden front. The large folding window to the left opens fully and lights the schoolroom. The aspect is south-east



SECOND FLOOR PLAN

FIRST FLOOR PLAN

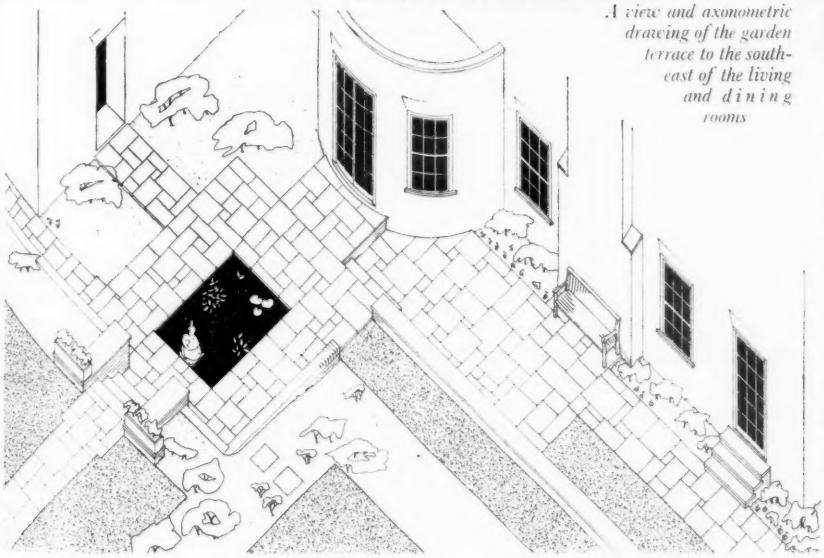


GROUND FLOOR PLAN

of hand-made plain tiles. The garage, which accommodates two cars, has 9-inch walls and a flat roof of "Ruberoid" and insulating board on ribbed pressed-steel decking. The eaves gutter and both external and internal pipes are of copper. As the illustrations show the house relies for its effect entirely upon good materials and the refinement of pleasant relationship between its principal elements.

Internally the hall communicates with the living-room, dining-room and pantry. An attractive staircase, with steps of Ancaster

stone on reinforced concrete, a solid balustrade and a polished manganese bronze handrail, is lit from a large window over the porch. The living-room is divided by sliding doors from Mrs. James' studio. The fitting on the south-east wall of the living-room, illustrated on page 240, is of walnut. The frieze of the small cornice in this room is kept away from the wall face to provide space for curtain rails and, between the windows, for concealed lighting. The flooring is of polished birch. The hall and dining-room are floored with an oak-on-edge mosaic in 1-inch squares, a border of stone being provided in the hall. The dining room is served from the pantry, which is also a link between kitchen, servants' sitting-room and hall. The kitchen is tiled and its fittings include an "Esse" cooker and a refrigerator unit. Separate light fittings are provided over sink, cooker and central table. Central heating and hot water are supplied respectively from two thermostatically controlled gas boilers. A small gas-fired incinerator has also been installed in the boiler room.



A view and axonometric drawing of the garden terrace to the south-east of the living and dining rooms

The principal ground floor doors are flush, English oak-faced. Those on the first floor, also flush, are painted green or blue. White painted architraves are provided to all doors. The owner's bedroom, dressing room and bathroom together form a self-contained suite. The bathroom is lined with Vitrolite in shades of blue, grey and black, the floor being of 3-inch buff tiles. The children's bathroom, also on the first floor, is pleasantly tiled in lemon white and grey, to Mrs. James' design.

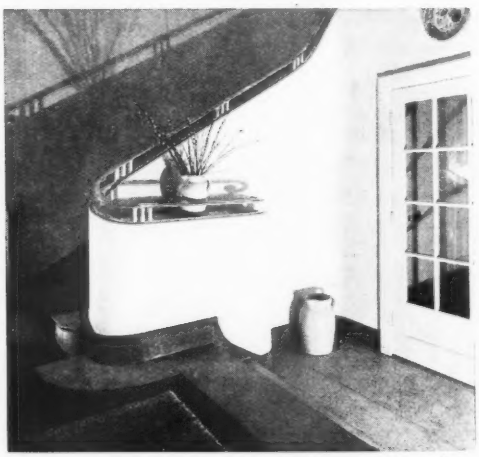
The schoolroom on the first floor is well placed over the boiler room and store rooms, where it will neither be disturbed by noise nor be a source of disturbance. Its

Left: The living room and studio are separated by sliding doors

aspect is south-east and it has a large folding and sliding metal window, which opens fully and is provided with a sun awning. Problems incidental to the traffic between this room and the garden have been solved to the complete satisfaction of all concerned by the provision of the balcony and steps shown in the illustration on page 238. The room is fitted with oak unit furniture, giving ample cupboard space, and has a polished hardwood floor.

Three bedrooms, a servants' bathroom and a large workroom are provided in the roof in addition to storage space. The workroom is also used for such games as table tennis.

A feature of the garden is the terrace and ornamental



Above: The walnut bookshelf and cupboard fitting, which runs the full length of the living room. Right: The entrance hall and stairs

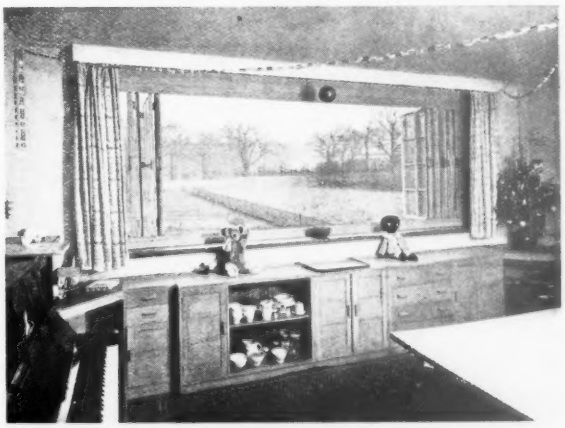
Right: The dining room, one end of which is a semi-circular window opening on to the terrace

pool illustrated on page 239. The lead fountain represents an otter holding a fish. Mr. H. Wilson Parker was the sculptor.

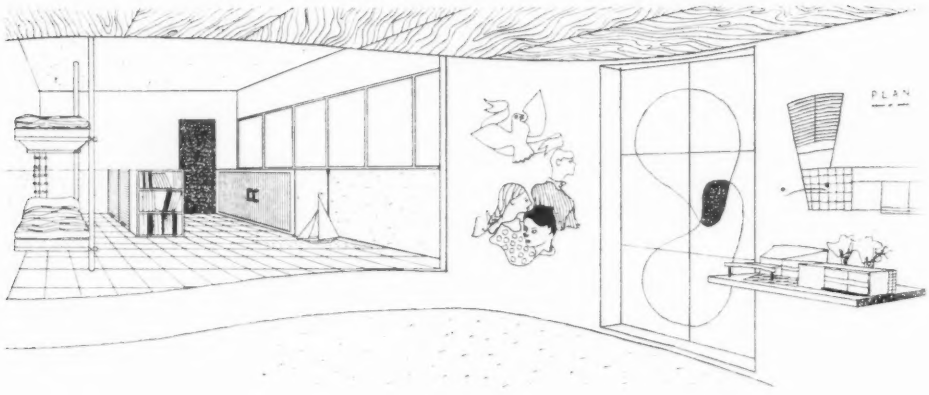
CONTRACTORS AND SUPPLIERS:

General contractors: William Shurmur and Sons, Ltd. Facing bricks, roofing tiles and tiling: R. Y. Ames. Metal reinforcement: Twisteel Reinforcement, Ltd. Copper gutters and downpipes: L. Carter and Son, Ltd. Sanitary fittings and plumbing: Dent & Hellyer, Ltd. Heating and hot water installations and gas boilers: J. Wontner-Smith, Gray & Co., Ltd. Electric lighting, power and bell installations: T. Clarke & Co., Ltd. Metal windows: C. E. Welstead, Ltd. Fireplaces, gas and electric fires: Bratt Colbran, Ltd. Insulated steel roof deck (garage): The Ruberoid Co., Ltd. Tentest ceilings and attic wall linings: The Tentest Fibre Board Co., Ltd. Ancaster stone: Fenning & Co., Ltd. Hardwood flooring: Horsley, Smith and Co. (London), Ltd. Wall and floor tiling: Carter & Co., Ltd. Flush doors: John P. White & Co., Ltd. Ironmongery: N. F. Ramsay and Co., Ltd. Wrot iron grille and bronze handrail: J. Starkie Gardner, Ltd. Kitchen equipment: Kandya, Ltd. Some carpets and rugs: Elsa Booth.

The principal bedroom



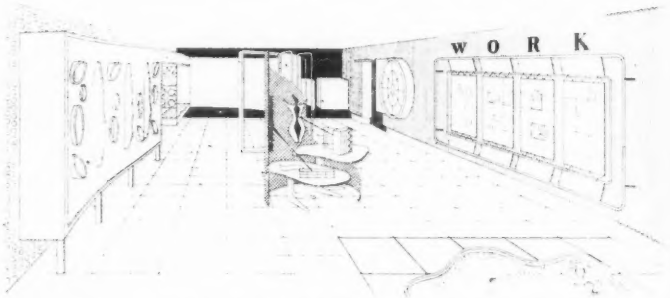
The schoolroom



THE MARS EXHIBITION

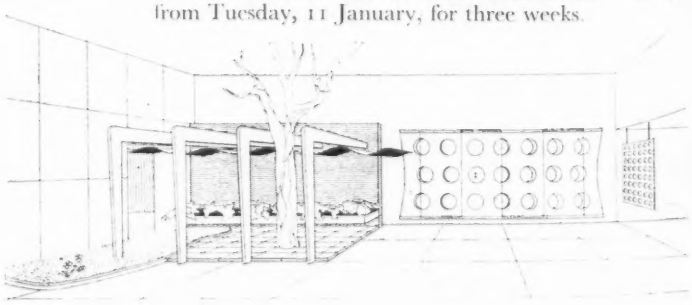
To-morrow (speaking in terms of the JOURNAL's publication date) the MARS exhibition opens at the New Burlington Galleries (behind the Royal Academy). To-day, speaking purely editorially, we can describe the exhibition as being in fact an exhibition of tomorrow, though it would be far from the truth to imply thereby any sinister idea that to-morrow never comes. The exhibition is not an idealistic view of airy planned Utopias but is intended as the straightforward presentation in modern terms —using, that is, the exhibition technique of modern times—of what modern architecture is. There has probably never yet been a building or architectural exhibition quite like this one with its emphasis on materials in the foreground and the compacted idealism of a "movement" in the background, and it will be interesting to observe the response that the general public makes to a predominantly technical presentation of an art. The three pictures on this page from drawings by Mr. Gordon Cullen show at the top the children's section, which is in a room separate from the main exhibition and is designed to suggest the need for a differentiated scale in architecture for children. The upper of the two pictures in the text shows the first room, which contains exhibits symbolising the basic building needs of to-day. On the left needs for habitation, on the right needs for work. In the centre of this room is an exhibit suggesting a parallel between the functions of the human body and the synthesis of social services. To the right of this and beyond are exhibits dealing with various aspects of town planning and transport.

In the second room, shown in the bottom picture, one wall, that on the left, is covered with a photo mural showing modern architecture in the English landscape;



a heartfelt exhibit from a group almost every one of whose members can now almost count it an honour to have had a building banned by some reactionary authority. The pergola suggests the alliance of house and garden, while the pierced screen on the right is said to emphasise the universality of modern architecture.

The exhibition will be well worth a visit. It runs from Tuesday, 11 January, for three weeks.



SIGNIFICANCE OF THE NEW L.C.C. TIMBER BYE-LAWS

By C. J. CHAPLIN

EUROPEAN TIMBERS

Until recent years the supplies of carcassing timber (redwood and whitewood) to this country have come mainly from Northern Europe, principally from Baltic countries, and have been imported under various marks representing certain local grades or classes. There have been no universally accepted standards of quality (grading rules), and the quality of the timber, under any mark, has varied from year to year according to the general character of the season's cut, owing to the necessity of preserving a certain balance between the quantities shipped under each mark.

The general practice in building has been to regard timber as a material without consideration being given to differences as in strength, and, consequently, there has been no economy to be obtained by using timber of superior quality in carcassing, since in the circumstances all bye-laws have been framed to cover the poorest quality used. This practice has in turn reacted on the trade, rendering it unprofitable to sort timbers, with the result that little or no sorted timbers have been coming on the market from the Baltic countries.

The natural outcome of all this has been that the timber trade markets its timber in unsorted grades, because, as the merchant says, "there is no demand for strictly graded timber," while the architect continues to use unsorted grades because the bye-laws do not demand anything better, and it would be uneconomic with the stereotyped sizes and spacings to use a higher grade.

In the light of present-day knowledge it is somewhat difficult to understand why the selection of size of timber members for positions where strength and stiffness are required has been for so many years a matter of "rule of thumb," and that it has only been necessary for a structural member to satisfy certain requirements in dimensions, irrespective of its quality. Take, for example, one clause which is typical, dealing with common joists, quoted from the bye-laws of a local authority :—"If a joist exceeds five feet and does not exceed seven feet in clear bearing, it shall be five inches in depth and two inches in thickness." This method would serve no doubt if all the timber species used had the same mechanical properties, and if the timber cut from each species did not vary in its own characteristics. However, when we consider the varying strengths of the different classes of timber used in construction and see the very considerable variation in number and size of defects in joists and other members, which influence their strength and stiffness, we must realise that the economic use of timbers cannot be based on a stereotyped schedule of sizes.

That timber may be used on a strength basis, it is necessary that two essential requirements are met :—

(i) that the timber be adequately graded according to standard rules limiting the size and frequency of allowable defects ;

(ii) that the timber be marketed in standard grades.

These requirements have been met in certain countries where timber is used in the framing of important structures, and much work has been done in correlating the influence of readily measurable characteristics and defects, such as, for example, rate of growth, knots and shakes, with strength and stiffness, with the result that many timbers have now been graded on a strength basis. To this graded timber safe working stresses are assigned, enabling structural design in timber to be carried out with a considerable degree of economy. The two principal structural timbers which have come under consideration in Canada and the United States are Douglas fir and pitch pine. These have been graded into a number of strength grades now available on the market. These strength grades, with the safe working stresses allotted to them, have been standardised by the American Society for Testing Materials.

In these countries advantage is taken of the supplies of graded material available, and the timbers are used with due regard to quality and strength. It might be mentioned here that the latest New York code recognises ten classes of timber, covering various species in grades to which definite permissible safe working stresses have been allotted.

It is indeed unfortunate that the two principal European softwoods imported into this country for carcassing work have not been graded for strength, and the practice of using this timber unsorted must be considered as questionable.

EXISTING TIMBER BYE-LAWS

Existing bye-laws of the various local authorities in this country contain empirical rules based on old custom, such as arbitrary spacing of the timbers, for example the frequent spacing of 15-inch centres. These bye-laws usually give instructions for calculating equivalent sections on the basis of the section modulus or porportional to bd^2. These instructions, although being sufficient to safeguard the actual bending strength of joists and rafters, do not of course take into account deflection and shear. Rules for purlins are generally given for their fixed spacings, as for instance 6 ft., 7 ft. 6 ins. and 9 ft. Such special cases as 2 ft. 9 ins. for purlins for corrugated iron are not usually provided for, nor is provision generally made for such con-

structions as beams supporting floor joists. In these codes data are not given for the calculation of the requisite sizes of timbers, so that members such as posts, bressummers and components of roof trusses are left uncontrolled.

This state of affairs may be dangerous on the one hand and uneconomical on the other, since the sizes of timbers must be established on an "estimate" on the "safe side."

THE L.C.C. BYE-LAWS

In its new "Bye-laws for the use of Timber in the Construction and Conversion of Buildings," the London County Council has taken advantage of data obtained from Canada and the United States, and endorsed by the Department of Scientific and Industrial Research as regards grading and permissible stresses, in order to allow the use of a specified quality of certain timbers, as defined in the grading rules in the Appendix to the Bye-laws, at higher stresses than those approved for unsorted redwood and whitewood.

When the bye-laws were drafted the D.S.I.R. had carried out a certain amount of research on the strength and stiffness of European redwood and whitewood. The data obtained from this work was placed at the disposal of the Council's technical advisers, thus enabling them to draft for the first time bye-laws based on scientific data.

Unfortunately, owing to the absence of any recognised standard grading rules for the European timbers, the bye-laws haveinevitably given advantage to material from Canada and the U.S.A. It may be expected, however, that as a consequence of this the European shippers will recognise the necessity for research in order to establish proper grading rules and related stresses for their timbers, so as to compete on a reasonable basis with the Canadian and U.S,A. material. This would render a corresponding degree of economy attainable with the European timbers.

The bye-laws have been so drafted as to facilitate the introduction at the proper time of grading rules, appropriate stresses and additional tables, without upsetting the general layout of the bye-laws. They contain two parallel and alternative systems of control: Section 2 gives the permissible loads and stresses whereby the size of any timber may be calculated on the usual principles; Section 3 gives tables from which the length, breadth, depth, span and spacing of timbers may be readily adjusted in the most convenient and economical relationship without the help of any mathematical processs more advanced than simple multiplication and division. These tables are a new invention for the purpose, and although appearing to be based on more or less empirical figures are, in fact, based on calculations which take into account all the factors involved and give results corresponding with those obtained by engineering calculations made under the rules contained in Section 2. When one has devoted a few minutes to the study of these tables, their ease of application becomes apparent, and it requires no skilled mathematician to determine the sizes and arrangement required for any of the various conditions of floor and roof loading.

Both parts of the bye-laws recognise the differences between the strength of ungraded timbers and that of timbers graded to the standard laid down in accordance with the data supplied by the D.S.I.R. Provision is made for the use of two strength classes or grades having as a basis safe working flexural stresses of 800 and 1,200 lb. per square inch respectively. The two grades also have assigned to them suitable safe working stresses in compression, tension and shear as well as appropriate moduli of elasticity.

Considering the advances that have been made, it is a pity that a "rule of thumb" for trimmers, trimming joists, etc., has not been included in Section 3, which could have been done in the same simple manner as with the other rules. The rules commonly adopted for these timbers are unscientific and may in some cases lead to unsafe structures. The dangerous indefinite character of such rules is indicated in the following quotation, which is part of a clause from important bye-laws:—". . . and a trimming joist receiving a trimmer joist at more than three feet from either end and a trimmer joist receiving more than six common joists shall be of such additional thickness as shall be necessary to secure due stability." The absence of a large number of failures due to such empirical rules in the past must be attributed to floors being called upon to sustain loads lighter than those for which the common joists are appropriate.

As the bye-laws now stand, it will be necessary to calculate trimmers, trimming joists and trimming rafters, or else to adopt the less economical method of "making them plenty strong enough."

With the advent of the new bye-laws, the use of timber in structures will at last be governed by the consideration of the strength instead of the bulk or cross-section of the members in the framework, and it will be recognised that the L.C.C., in adopting strength grades, have made a distinct advance in the economic and scientific use of timber.

It must be realised from the foregoing that the position of European timber could and should be bettered, and the steps that must be taken by those responsible for marketing the timber to do this are clearly defined. When once redwood and whitewood are graded with relation to defects influencing strength on recognised standard rules, it will be possible to assign appropriate safe working stresses with economic benefit.

It is to be hoped that other authorities throughout the country, realising the advantages of the new L.C.C. bye-laws, will take the necessary steps to revise their own building codes with a view to the more economic use of timber in structures.

Book Reviews

GLASS*

McGrath & Frost's New Book Reviewed by Arthur Korn†

". . . The motivating point of this book would be lost if one did not sufficiently emphasise one important fact arising from it, and that is, that the taking over by industry of the production of his materials and components has in no way diminished the architect's responsibility to know them as intimately as he can. On the contrary, the extent and variety of the developments and innovations which he now encounters everywhere have greatly increased it ; so much so, indeed, that but for the fact that he has rarely to incorporate more than a few of them at one time he would either have to take the greater part of them on trust or wear himself conscientiously to a shadow."

To know them as intimately as they can ! The authors of this remarkable book seem really to comprehend the architectural significance of their materials and components, and have also a complete understanding of all the research work that has been carried out, and of the scientific nature of their materials.

The presentation throughout is clear and simple. Each section of the book is divided into first the text and then the illustrations. First we become familiar with the raw material and the method of production, which we understand more clearly as we are told of the historical development. Only by comparison with the past can we fully realise the importance of the great changes and progress made, through the inventions of the last decades, in mass production, in quality and in the size of units. Here also, as in all other fields, the last hundred years (the age of the " big machinery " and " concentration ") have shown more changes than in all previous periods taken together.

What has the book to offer in technical information ? We are shown the beginning of production in the time of the Phœnicians, its development through the Egyptian Carthaginian and Roman periods, Merovingian Gaul, and on to that of Venice and France of the Middle Ages. During these periods glass-making was a mystery, associated with alchemy and black magic, mainly on account of the difficulties of the processes. It took three generations to make a master. It was a family tradition, handed down from father to son, and severe punishment would be inflicted on any who dared to betray the secret. To preserve this tradition glass-men were bound by guilds, as, for instance, the " privileged guildsmen of Murano and the gentlemen-glass-makers of France, and their closeness was more recently reflected in the obstinacy of the French glass-makers imported by Bontemps to Chances of Birmingham, who needed the greatest inducement before they could be persuaded to part reluctantly with their secrets to the English workers. . . . "

Only step by step, at the end of the 17th century, by the invention of De Behou (1675) do we find any real development in the method of casting or running plate glass, and this was followed by a form of production which may be said to represent the perfection of window glass manufacture, Crown glass making.

But the first successful process whereby sheet glass could be drawn flat, without the necessity of blowing or flattening, was developed by Fourcault in Belgium, who took out his first patent in 1904. By 1913 the process was being worked commercially. The perfection of the old De Behou method, which has persisted almost unaltered since the 17th century, was attained by the Bicheroux process, which was one of the first post-war improvements.

By making us familiar with the process of glass making, the authors enable us to understand better such mistakes as devitrification, one great source of trouble in manufacture, and weathering (" which is brought to our attention by the alarming deterioration of ancient church windows ") and how to avoid them. We learn about every type of glass ; from plate, window, crown, cathedral, coloured, wired, and so on, to such special glasses as maximum daylight. We learn also of the different processes of treatment from grinding and polishing to bending, bevelling, etc. All these explanations are thorough, but by no means too detailed, and they are, moreover, illustrated with excellent photographs.

The development of glass production was parallel with its application and uses. Originally a small and rare material, it was regarded as a luxury rather than an object of use. But soon the struggle for the window was to start ; that great struggle which was to reflect the history of all architecture, as Corbusier has well said.

The window has developed from the smoke outlet in the roof and the doorway, into the small window of feudal times, but it was still a luxury and a privilege, and Henry III had to ask specially to " have the windows on the north side glazed with white glass." Win-

**Glass in Architecture and Decoration.* By Raymond McGrath and A. C. Frost, with a section on the Nature and Properties of Glass, by H. E. Beckett, of the Building Research Station. 4to. xii + 664 pp. London : Arch. Press. 1937. £3 3.

†Mr. Arthur Korn, the writer of this review, was the author of the first important study of the use of glass in modern architecture, *Glas im Bau.*

dow glass was still unused among the poorest classes in the eighteenth century, and plate was considered rare even as recently as a hundred years ago. In 1838 there were only half a dozen plate glass fronts in the Haymarket.

With the birth of "big machinery" came as always comes the great expansion into general use, and it is stimulating to follow the bold creations of those times, the works of Burton at Kew, of Paxton at the Crystal Palace (1851), and of the engineer Cottancin, and the architect Dutert, at the Galleries des Machines (1889). With what magnificent courage these masters faced their entirely new problems, and what admirable solutions they found for them. It requires the greatest effort on our part if we are to become worthy successors, though we may pride ourselves on having some of the same calibre among the pioneers of modern architecture who are evolving new interpretations of glass, of the material itself. They give expression to a new vision of glass and glass buildings. The glass skyscrapers of Mies van der Rohe, the all-glass buildings of Brinkmann and Van der Vlugt, and of Le Corbusier, a few of the latest American factories, give us an entirely new sense of lightness.

For what does glass in architecture mean? It is and it is not. It doubles and trebles the distance of vision. Depth becomes visible with the structure that composes it. Every advance opens up new problems to be tackled, and new solutions to be achieved. Just as steel introduces a new litheness of structure, spanning vast spaces in tension, and concrete the thinness of the shell, so glass offers the most extraordinary quality of all, that of the transparent membrane. Every advance opens up new problems to be tackled, and new solutions to be solved.

The nature of this material allows no substitutes, so we must carry on without compromise the struggle to which this book is dedicated. And one may say indeed that it is really these modern pioneers who have discovered glass, though it has been known for thousands of years.

But it is not enough just to cite examples here and there. Glass must become a common good for universal use.

We have got a certain distance, far enough perhaps to look around to see just how much has been achieved by scientists and architects. The scientist has progressed extraordinarily far, to the common good of all production, and is about to develop still more the use of materials by gigantic, automatic plants, by means of profound analysis and new experiments, and by particular control of general structure. Unbreakable, ultra-violet, non-reflecting glass are just some of the new discoveries.

But nothing in the architectural field can be compared with the great and speedy progress of science; only a small nucleus of architects has kept in time. This is evident from the book. But because the inventive spirit of the average architect cannot keep up the hot pace of the scientific inventor we have a special obligation to study and admire the work of those few who seem able to respond adventurously and intuitively.

The authors recognise the most important use of glass is as an external skin. Next is the use of glass as equipment and for objects of everyday use. Finally is the use of glass in decoration, of which up till now few modern architects have shown themselves to be aware.

Because of the tremendous variety of uses and treatments and despite the fact that glass is not new we are compelled to form our own viewpoint, we cannot depend on derived styles.

The extent to which the authors bring this out is one of the most important features of this book, but it is not always possible to agree with them in their ideas of the use of coloured and mirror glass and decoration.

To keep the movement clearly defined, and to urge it forward, we are sometimes obliged to draw a line between the examples or points of view of the authors and the movement expressed in the work of the best representatives. Any attempt to decorate glass itself and not regard it as a functional element and part of the building or its interior must fail in an age which has discovered the beauty of the material as such.

Though it was reasonable and fashionable in the Rococco period playfully to make galleries of mirrors as decoration, to-day it becomes reasonable only for such functional purposes as the enlargement of space or as a material of structural value.

We should not be induced by the difficulty of the task to be content with substitutes. For example, the coloured plate exhibition of Stuttgart, or the poster painted walls of the Friedrichstrasse Railway Station, Berlin, should be compared with the specimens of P. and M. Ingrand for the purpose of interior decoration, which we must condemn as poor examples.

Whatever weakness there may be in the modern use of glass decoratively and which is reflected in this book is not sufficient to efface the deep and lasting impression of the whole. No previous writer has treated the question so profoundly and with such precision.

The last part of the book, "Nature and the Properties," is perhaps the most striking and important of all. Here we are astonished by the immensity of scientific advancement. It shows the weapons sharpened for progress and for conquering areas hitherto unknown. We follow the subtle experiments in fracture, reflection, transmission, and diffusion and in the direction and redirection of light horizontally or vertically.

We can read every line of this book with trust, and cannot esteem too highly the authors' profound and detailed knowledge of manufacture and production of glass. They have indeed written a standard book!

MODERN STYLE FLATS*

By JOHN DOWER [*A.*]

The principal object of this book—to which four-fifths of its 200 pages are devoted—is to describe some 50 selected examples of modern flats. Within the limits of space, the description is exceedingly well done. There is no accompanying critical commentary, whether of praise or blame. The reader is left to judge for himself, from the photographs, plans, diagrams, and brief factual notes by which the various buildings are presented, how far each succeeds in achieving architectural beauty and in solving its particular programme requirements. The photographs are admirably reproduced (as may be expected in an Architectural Press publication) and in the main well chosen, though there is some waste of space on pictures of small value, such as views of sitting-room interiors which help very little to describe anything except their rather monotonous steel-tube and plywood furniture. The drawings are less satisfactory. A proportion, most of which appear to have been redrawn specially for the book, are very good—quickly and easily read without the irritation of many numbered references to adjoining notes and lists of rooms, and without the aid of a magnifying glass. But a good many are needlessly difficult to read and a substantial number are so small in scale or so incompletely annotated as to be almost useless.

The interest and usefulness of any such picture-book of examples depends essentially on the skill with which the examples are selected and the principle behind the selection. It would clearly be useless to attempt in a collection limited to 50 examples to cover the whole range of modern flat building. Some restriction of field is inevitable—whether to flats of one country, of one income-class or of one style. The authors, true to their own works and beliefs, have plumped for style—if the word "style" sufficiently describes the way of thinking which, for lack of a better name, we must call Modernist. Indeed the book would have been better named "The Modernist Flat." In other respects the choice is very catholic. Buildings in 13 different countries are included, and the examples range from State-subsidised working-class dwellings to luxury flats rented at over £500 a year. Sizes vary from one to nine habitable rooms, and heights from three to fifteen storeys. The range in development density is even wider—from eight to 316 dwellings per acre, and from 6 per cent. to 85 per cent. of site built over.

That accepted town-planning and site-planning standards and technique for flat development are almost completely lacking is as obvious in the book as it is in everyday experience, here or abroad. On the other hand, in the more strictly architectural aspect of internal planning and appearance the modernist basis of choice does produce a strong thread of consistency through the diversity of examples. Whether rightly or wrongly, fully modernist architecture recognises no national boundaries and avoids, as far as possible, any reflection not only of national peculiarities but also of class distinctions and even climatic variations. If identifying names and other extraneous indications were removed it would be impossible to say with assurance in which of half-a-dozen countries most of the buildings illustrated were to be found. Not only nationality, but also personality is suppressed. If some of the buildings proclaim their authors by particular tricks of arrangement, one feels that the architect's self-revelation is *malgré lui*. If the work of Gropius and Lubetkin is distinctive and outstanding, it is rather because they have most completely mastered a self-denying art than that they have won through to a confident self-expression.

It is scarcely necessary to note that this international and impersonal style is marked—perhaps inevitably marked—by the almost complete elimination of ornament, whether in the simpler forms of decorative manual craftsmanship or in more deliberate embellishment. In some building forms, such as factories, such elimination is generally appropriate and has often proved entirely convincing: in others, such as schools, a free and imaginative moulding of three-dimensional forms has sometimes fully compensated the complete lack of ornamental interest. But flat building, economically based on the regular repetition of tightly planned units, seldom provides such opportunities. Monotony—a distinctly inhuman and arid monotony—is the prevailing impression of these 160 pages of modernist schemes. Variation of texture and colour may, of course, do much to relieve such monotony in ways which ordinary photographs reveal incompletely or not at all. But modernism has largely dispensed with even these aids: uniformly rendered and white or whitish coloured surfaces, with a minimum of moulding and therefore of light and shade, for exteriors and a severely restricted palette for interior decoration seem to be the general rule. Better far the severity, the logic, the cleanliness and airiness of the best modernist flats than the imitative inefficiencies of the average neo-Elizabethan or neo-Georgian buildings which—in this country—vie with them for popularity and commercial success. But is there no other way of building which

**The Modern Flat.* By F. R. S. Yorke and Frederick Gibberd. Large 4to. 200 pp. London: The Architectural Press. 1937. 30s.

will accept the scientific approach of modernism but humanise it with craftsmanship, with appropriate ornament, with richness and variety of colour and texture, with frank allusion (which need not be imitation) to classic or romantic tradition, and with at least an occasional pitched roof or vault or moulded arch?

It remains to comment briefly on the first 40 pages of the book which contain, in effect, two short introductory essays, one on the advantages of the flat as a base for modern living, the other on the "development of the flat plan." The latter, though all too brief, is an able and judiciously illustrated exposition of the advance from the internal to the external light area, from the double span (back-to-back or central corridor) to the single-span through-ventilated arrangement, and from outside gallery to direct staircase and lift access. The authors are on less solid ground when they claim as a further advance the elimination of corridors inside individual flats and consequent use of the living-room as a passage to some or all of the bedrooms—a persistent but questionable feature of modernist domestic planning.

The other essay—the "Introduction" proper—is far less convincing. Because the modern flat is a worthy object of investigation and is admittedly the kind of dwelling which best suits some families and individuals, it does not in the least follow that the bulk of the people should in the future be housed in flats with communal services rather than in individual and self-contained houses and gardens. It would have been better to have omitted altogether the sketchy and unnecessary paragraphs in which this argument is advanced; or, if they must be retained, at least to base them on a fair comparison of the modern flat with the modern house or cottage of equal merit, not with the average speculative building estate "poking timbered gables at the sky." Is it true that "if we suppose for a moment that the people who work and live in and around the town are already housed in flats, then the idea of dispersing them in individual homes appears crazy?" Is it true that it is the "luckiest of the very poor" for whom "State- and trust-aided tenements have been available since the end of the nineteenth century?" Is it not a great deal nearer the truth to hold, with the Garden City movement, that when any city has become so populous that a substantial part of its population are compelled either to live in flats or to spend over an hour a day in travelling, then that city is unhealthily overgrown?

"PROBLEMS OF TOWN AND COUNTRY PLANNING"*

By Professor Patrick Abercrombie [*F.*]

As a confirmed reader of detective stories, I can heartily commend Sir Gwilym Gibbon's exciting volume: on more than one occasion it carried me beyond my destination on the Underground (my chief locality for reading) so deep was my absorption in his argument and, it must be confessed, so anxious was I, as in detective reading, to catch him tripping. For his book is frankly and intentionally provocative, but as well argued as one by Miss Dorothy Sayers and quite as well written. I have long held Sir Gwilym to be one of the best speakers in England (or even in Wales) to-day and I can pay no better compliment than to say I can hear him speak continually as I read. The book is a discussion of "some of the most troublesome problems that confront planners" and it maintains the vividness of a talk rather than the calmness of a treatise.

His opening chapters, Ownership of Land and Business the Kernel of Planning, at once show that he is not out for the formal presentation of the subject "first prepare a survey, beginning with the fundamental physical features: on geology . . . etc."—this is not Sir Gwilym's way; he plunges *in medias res* and handles those delicate topics of Land and Business without kid gloves. At the same time, perhaps, the provocative, like the dogmatic, has its drawbacks: having enunciated a solution of the land question and the primality of business, the rest of the contents, which follows more normal lines (viz.: National Planning, Regional Planning, the Primary Planning Authority, Residential Development, etc.) is seen through the glasses of these two dogmatic spectacles. We are left somewhat in the dark as to whether the many acute, reasonable and suggestive lines of action are to be considered only possible if Land and Business are settled first. I am, perhaps, a little overstating it, for in dealing with replanning he is clearly speaking in the light of existing conditions; but in the chapter on Regional Planning, it is not quite clear whether he is describing things as they are or should be under existing powers, or as they could be made quite possible, if the difficulties of ownership were eliminated.

Adequately to discuss this book would require a criticism as long as itself: little more can be done than a few descriptive words on its contents and still fewer words of criticism. As to Land Ownership it must be generally agreed that without some solutions, only tactical planning can be achieved: wide strategy can hardly be attempted. The solution that Sir Gwilym proposes—a pooling of private ownership—has been advocated before, first, I believe, in the columns of the late lamented *Morning Post*. It has been explored by the C.P.R.E. as well as its alternative (just mentioned in the chapter) of a comprehensive and national basis of compensation for damage and betterment on realisation or change of ownership. Both these are alternatives to nationalisation and they should be explored by the present Government.

As to Business being the kernel of Planning—I am a little doubtful if Sir Gwilym is not here in danger of losing himself in that quagmire of the materialistic

**Problems of Town and Country Planning*, by Sir Gwilym Gibbon, C.B., C.B.E., D.Sc. 8vo. Geo. Allen and Unwin. 1937. 5s.

interpretation of the Universe, past and present, which is responsible for such profound error. At risk of being academic, which Sir Gwilym abhors, I must repeat the Geddesian Trinity of Place, Work, Folk, a trinity in which none is afore or after the other. Work is not the basic factor, it represents the function of the organism in its environment. It is quite true that statutory planning may have emphasised Place as against Work, and planned housing schemes without knowing where industry was coming from or the workers were going to; industrial zones located to suit owners of land; and plans prepared by Local Authorities and not by Chambers of Commerce (as they have been in America). Outside this theoretic objection to Sir Gwilym's dogmatic way there is much packed wisdom in this chapter which members of Parliament might have used in the recent debate with excellent effect, instead of the interminable requoting from Sir Malcom Stewart's Report. Nevertheless, in fairness to planning technicians, it must be stated that many schemes, prefaced by Regional Reports, have been wholly motived by industry, e.g., Doncaster, East Kent, Corby, etc. In these the effect of new industries upon old, such as agriculture* and recreation, the increased population and its relation to existing, the effect of new social community elements upon old existing ones and, finally, the whole transport systems, were fully explored and new requirements planned for.

The chapter on National Planning is not only conditioned by the first two chapters, ownership and industry, but it also illustrates, perhaps better than any in this book (except that on Garden or Satellite Cities), the curious quality of Sir Gwilym's mind.

He is temperamentally iconoclastic: yet he is too fair-minded to be a fanatic; what he does is to explode violently some slightly exaggerated doctrine or theory and then begin to search among the ruins, gradually assembling the fragments, piecing them together and finally admiring the reconstructed amphora. National Planning is thus a wild dream: especially as "national determination of the location of industries is the critical test" and pooling of values cannot be carried out on a national scale. Then gradually he reconstructs† an excellent case for national planning in many directions and on a more modest scale and particularly for a national survey.

The chapter on Regional Planning, I fear, may be misleading owing to the uncertainty, already mentioned, as to its being a picture of reality or ideality. Briefly, he asserts that planning should be in two stages, regional and local: I would entirely agree, except to add a third stage, i.e., national. But, unfortunately, National Planning does not exist (except in compartments) and Regional Planning is either advisory (which he regrets, except for certain "extra plan proposals") or inextricably mixed up with local planning (which, he suggests, may occur in *certain* cases). Sir Gwilym should have approached this question of regional and local planning in a more realistic manner; for I do not believe that the Ministry of Health has sanctioned a single regional scheme which contemplates being followed by local schemes for the whole or part of the same area. Section 9 of the Act, which has always seemed to me to be the work of a separate mind, does contemplate something of this sort—statutory planning in two layers, as it were. A discussion of the possibilities of Section 9 by Sir Gwilym would have been most valuable.

The chapters that follow are excellent—full of wise advice and helpful criticism. In describing the centre of towns, he does not mention slum clearance—the greatest incentive to redevelopment which our towns have ever had; this, however, comes into the next chapter on Residential Development and leads to the need for "a plan for the whole town before settling redevelopment schemes." I would have preferred to put the need for a General Development Plan at the head of the chapter on Central Planning; but probably if someone had enunciated that every town before it starts its central improvement or rebuilding should have a Development Plan, he would have exploded this idea while returning to collect its fragments at the end of the next chapter!

The Garden City and the Satellite receive one of his biggest bombs: at first the smithereens seem too minute to collect; but he leaves it very vague as to where the excess population of cleared areas are to be housed: has not the L.C.C. been building detached blocks of housing (which with a little more courage could have become satellites) far away from the work-places of the inhabitants? Or is Sir Gwilym in favour of perpetuating existing densities in improved tenements? This part of his book, as I have hinted, is more destructive than the rest; and he has not got together the fragments yet. But I am not sure that we shall not see him on the Council of the Garden Cities Association soon.

The chapter on Amenities, which might be expected to shock or explode the Honorary Secretary of the C.P.R.E., I find myself almost wholly in agreement with—it is wise, restrained and constructive. Finally, there is an equally good chapter on the need for Research. We are still in the early days of our modern practice of planning, and this book, with its intentional questioning and its insistence on wider knowledge, should stimulate better planning.

*Agriculture as a factor in the business side of planning is not dealt with in this book.

†Also returning to it after considering the need for co-ordinating Regional Planning.

A NEW EDITION OF CLARKE'S HOUSING AND TOWN PLANNING

THE LAW OF HOUSING AND TOWN PLANNING. *By John J. Clarke, M.A., F.S.S. Fourth Edition. 8vo. lviii + 454 pp. London: Pitman. 1937. 17s. 6d.*

The days when an architect needed only enough knowledge to enable him to comply with or dodge the provisions of his local building act or the Public Health Act are long past. Anyone with a practice worth the name is continually expected by local authorities, clients and builders to be generally acquainted with a vast array of legal provisions affecting every kind of work in all its stages. The obvious big four, The Town and Country Planning Act, 1932, the Restriction of Ribbon Development Act, 1935, the Public Health Act and the Housing Act, 1936, are the most important, and knowledge of them must be comparatively detailed, but there are numberless other Acts up against which most architects will come to their dismay sooner or later. Legal provisions loom so threateningly over architectural practice that no academic knowledge gleaned from books can be considered sufficient. The most obvious danger and the greatest is that of a little knowledge. Few architects certainly can expect to know more than a little, but the wise architect will know the limitations of that little and not expect his native sense or professional courage to carry him through every difficulty unaided by expert lawyers. The actual amount of each Act that any one man can be expected to know will obviously depend on the kind of practice he has; some will need general knowledge of the whole, others will need specialised knowledge of certain Acts, but whether or not specialised knowledge is needed Mr. J. J. Clarke's remarkably compact and thorough handbook on the law and town planning would seem to be an ideal reference work for office use; it is also the unrivalled school text book, and is in fact based on lectures which its author gave to students at Liverpool University.

The work first was published in 1932. For the present edition, the fourth, the book has been remodelled and enlarged. The chapter on Public Health has been considerably extended to include the provisions of the 1936 Act, the Housing chapters have been rewritten to include the changes effected by the 1936 Act. A whole chapter is now given to the Restriction of Ribbon Development Act, and the Model Clauses, 1937, issued by the Minister for use in the preparation of schemes, are given in full. In an appendix the more important recent decisions of the Minister respecting Interim Development have been extended and brought up to date, and this, as previous editions, concludes with by far the best general bibliography.

Clarke's *Law of Housing and Town Planning* is no ordinary "reference" book; it is everything that a reference book should be, thorough, clear and concise, but it is, in addition, and this is not common, pervaded with a good understanding of the history and arts around which this barnacle growth of law has accumulated. Lord Justice Scott's introduction and the author's first chapters on the historical organisation of central and local government and on "legal proceedings by and against local authorities" are admirable objective surveys of complicated history and make an ideal introduction to a most valuable book that will be found by any architect to be worth its very modest 17s. 6d. many times over.

PUBLIC HEALTH ACT 1936

TURNER'S PUBLIC HEALTH LAW. *Fourth ed. By T. G. Talbot, B.A. 8vo. liv+336 pp. London: St. Bride's Press. 1937. 18s.*

The Public Health Act, 1936, has necessitated a thorough revision of all the standard text books on Public Health Law. Turner's *Public Health Law*, first published in 1911, has now reached its fourth edition and under Mr. T. G. Talbot's editorship remains one of the best small annotated editions of the law available. The book is stated as being a manual for town clerks, municipal and county engineers and surveyors, and other officers and members of local authorities, but despite the omission of "architects" from this list the book can be considered of use to them even if they are in private practice. The architect in private practice is as much in need of good guides to the law as the officials with whom he may easily find himself in conflict if he has not kept himself well informed.

Turner starts with a general description of local authority organisation in England and Wales. Chapters 1, 2 and 3 define and describe the law in relation to sewers. Chapter 4 describes the law controlling the drainage of buildings, Chapter 5 is on river pollution, and Chapter 6 is on nuisances, though it deals more particularly with nuisances resulting from the use of buildings and refers to a number of matters such as smoke nuisances, trouble from which is sometimes attributable to faulty design.

Chapter 13 on buildings and structures, and subsequent chapters on markets and slaughterhouses, housing and town and country planning are all important for architects. There is a good index and an alphabetical list of cases, and an index to references to the Public Health Act.

TOWN PLANNING

REPORT OF THE TOWN AND COUNTRY PLANNING SUMMER SCHOOL. Ashburne Hall, Manchester, 3 to 10 Sept. 1937. *4to. 68 pp. London: Harrison & Sons. 1937. 2s.*

The report of the fourth Town and Country Planning School, which was held at Manchester in September, has just been published. The report contains eighteen papers on a great variety of planning subjects, including Sir Ernest Simon on Planning in Moscow and Manchester compared, Prof. Patrick Abercrombie on National Survey, J. H. Forshaw on Industrial Planning in Relation to Rural Amenities and Robert Sinclair on 20th Century Towns for 20th Century People.

STEREOPHOTOGRAMMETRIC SURVEY

LE LEVER STÉRÉOPHOTOGRAMMÉTRIQUE DU CHATEAU-BOURG D'ORAVA. *By Prof. Dr. A. Semerád. Reprinted from Slovenský Stavitel. 4to. 12 pp. Bratislava. 1937.*

This pamphlet describes the survey by a new method of an old castellated town on a rocky pinnacle, a site presenting unusual difficulties to hinder survey in the normal way. The stereophotogrammetric survey was conducted by the Institute of Geodesy of the Benes Technical High School of Brunn. The survey consists of a combination of triangulation, polygonisation and photogrammetric work, and has enabled a more exact plan of the site to be prepared than could easily have been obtained by any other method.

GARDENS

GARDENS OF EUROPE. *By G. A. Jellicoe, F.R.I.B.A. 4to. 134 pp. London and Glasgow: Blackie. 1937. 12s. 6d.*

Kipling reminds us that Adam was a gardener, and few of his descendants have escaped the inherited family instinct for loving a garden, though many of us by force of circumstances lack the opportunity of cultivating the kindly fruits of the earth, and one of the greater drawbacks to the urban flat, however well it may deserve the appellation "luxury" and packed to repletion as it may be with uniformed porters, electrical gadgets and other amenities essential to sophisticated existence, is the melancholy fact that, beyond growing bulbs in fibre, the owner has no possibility of enjoying a flower other than by going to a florist and buying one; but he does buy them and thus tries to make up for not living in the country amid gardens and groves and immemorial elms. Now, whether we live in town or country and whether we own a garden or not, we do not, on the whole, know much about them, nor have we had the opportunity to make an intimate study of them, and we must be all the more grateful to Mr. Jellicoe, who does know a lot about the matter and has on more than one occasion made a grand tour of European gardens, for putting his knowledge at our disposal; he has that happy, easy, conversational style and fortunate gift for the right phrase which brings the scene to the eye and makes reading a delight and the absorption of information a pleasure.

This book, which conducts us on a tour through over a hundred English and Continental gardens, is based on lectures given at the R.I.B.A. during last Christmas holidays to boys and girls and is, furthermore, as the author says in the introduction, a "leisurely summary" of other books on gardens he has written, some of them in collaboration with Mr. J. C. Shepherd. But it must not be regarded as a book fit only for children, for in his unhurried progress through European gardens from the West of England to Rome Mr. Jellicoe has much to say of wisdom, point and wit which may be attended to by people of all ages for their profit and entertainment. Neither is it a book merely of descriptions, a catalogue of names and places, plants and shrubs. Many are able to describe what they have seen, but how few can get behind their impressions and by a reasoned analysis uncover the causes which have produced the things seen. This Mr. Jellicoe can do and whether he is telling us of the quiet homeliness of a small English garden, its harmony with both house and landscape, or the overwhelming grandeur of Versailles or Schönbrunn, or the completely finished and rounded-off satisfaction of the Villa Gamberaia—where, incidentally, he does not disdain to throw in a delightful character sketch of an Italian bull-frog—he can tell us not only of their effect but how that effect has been achieved.

Besides being able to write Mr. Jellicoe can take photographs, and his own efforts help to fill a beautifully illustrated book. He finishes his journey beside the grand cascade at the Villa Torlonia and his concluding words are "within the sound of these waters I think we may sit down and rest." Let us hope that he may soon recover himself sufficiently to write another book.

ERIC JARRETT [*A.*]

MR. BRIGGS TELLS THEM HOW

HOW TO PLAN YOUR HOUSE. *By Martin F. Briggs [F.]. 8vo. 210 pp.+16 plates. London: English Universities Press. 1937. 7s. 6d.*

This very attractive book, which deals with all aspects of the small house and what the small house owner requires to know, makes a very timely appearance. The subject matter goes rather beyond what is indicated by the title and covers the better class of speculative builders' houses. It is in effect a comprehensive guide to the would-be house owner, written, as one would expect of an architect of Mr. Briggs' attainments, with a bias towards the well-designed architects' house.

This description includes most of the speculative builders' houses illustrated, as the examples given afford happy evidence of what can be done by a wise combination of architect and house builder.

I had always imagined that the architectural profession was largely responsible, through the efforts of the Adam Brothers, for initiating speculative house building, but apparently we have to share this invidious distinction with the medical profession.

Mr. Briggs gives a very interesting account of a certain Dr. Nicholas Barbon (*c.* 1640-98) who, in addition to being an M.D., was also an M.P. In Mr. Briggs' own words

> "an authentic medical practitioner who actually figures in the *Encyclopædia Britannica*, but who deserted medicine for the more lucrative attractions of finance. It was he who originated (or more properly developed) the practice of buying up large mansions with their gardens, dividing the ground up into small plots, and then selling them at an enhanced price before or after building houses upon them."

This is a practice which is not unknown to-day, but whereas modern wreckers appear to do extremely well out of their ventures, it is sad to relate that Dr. Barbon's ended in financial disaster.

Mr. Briggs is very catholic in his choice of examples, which vary from the traditional houses of the Hampstead Garden Suburb to the more advanced work of Messrs. Connell, Ward and Lucas.

In the main, the book is written for the layman, but I suggest that the majority of architects will not only find it extremely informative but very interesting.

It is quite refreshing to find an architect who has a good word to say for the bungalow, although the author is careful to state that the bungalow should be designed with skill.

The text is enlivened by stray shafts of humour; Mr. Briggs draws a subtle distinction between the "leisured folk with private means" and "retired civil servants."

There is one particular joyous description of the average American's idea of an artist:—

> "To the ordinary business man in America an artist is a sort of harmless pansy who sits around in a velvet jacket with a bowl of cocaine on one knee and a nude model on the other. And if he makes good money, he is a good artist: otherwise he is a Pomeranian in pants. So said Mr. James M. Flagg of St. Louis, Mo."

At the end of the book Mr. Briggs had the happy thought of including the Model Specification approved by the National House Builders' Registration Council.

STANLEY C. RAMSEY [*F.*]

SUFFOLK CHURCHES

SUFFOLK CHURCHES AND THEIR TREASURES. *By H. Munro Cautley, A.R.I.B.A. Surveyor to the Diocese of St. Edmundsbury and Ipswich. 4to. 363 pp. London: Batsford. 1937. £1 1s.*

This book merits a wide welcome. No church architecture in the kingdom is finer than that which Mr. Cautley shows of Suffolk, and, though it is well known, of course, the study of it is captivating. Some of the churches illustrated may be judged to excel and many of the illustrations recall sketches made fifty or sixty years ago by Aston Webb and Walter Millard.

A large part of Mr. Cautley's book is the valuable alphabetical list of every ancient church in the county with his notes, many quite lengthy, of the chief features of interest in each church to the end of the 18th century. He has seen all and himself taken the excellent photographs, upwards of 400 in number. An achievement, truly, upon which he must be congratulated at the conclusion of many years devoted to the work in leisure time.

The structure of flint walls, the properties of oak and the framing of roofs are dealt with, and the striking towers and porches of the fabrics, and "flush work" panelling. Features and fittings of outstanding interest are generally illustrated and referred to in the text. Woodwork predominates, naturally, and especially in rood screens, in roofs, benches, stalls, pulpits and font covers. Altars, fonts, stoups are some of the other features which receive generous treatment. With so much before one, any attempt to single out particular items for comment is difficult and mere description could do but poor justice to the illustrations; they must be seen. Coloured plates show glass in Long Melford windows and painted panels of the Southwold screen, and a coloured frontispiece gives a typical village, Kersey, with its church standing up against the sky and reflected in the foreground water, a scene beautiful beyond words.

In the main, antiquarians will agree with Mr. Munro Cautley's remarks on the early church in Suffolk. He notes the examples of late Saxon stone-built churches in his topographical list, and refers to the large number of churches mentioned in Domesday and to the apparent impossibility that so many could have been built in the 20 years that had elapsed since the Conquest. Mr. Cautley's ensuing conclusion perhaps is rather sweeping, for there is strong temptation to premise that not a few were lithic buildings and of the Confessor's time. Likewise it would be well to consider that not always must attribution of the evident early Anglo-Norman work be extended to within 100 years of the Conquest.

Mr. Cautley thinks wooden screens made their appearance earlier than the 13th century, for, with the introduction of wide chancel arches in late Norman times, he submits, some sort of screen must have been adopted, and with certain emphasis suggests wood as a likely material. Why low walls and metal work should be overlooked is not told.

He finds that the East Anglian screens are not fitted with gates, and considers it obvious from their construction that they were never intended to be. In the South-West of England every screen was designed for gates and most retain them, but in Suffolk only Cowlinge and Lavenham have mediæval gates. Elsewhere, mentioning that altar rails were unknown prior to the Reformation, he adds, "the altar and its precincts were sufficiently protected by the chancel screen." The conclusion would be almost irresistible that the screen was generally provided with gates, and why all those in Suffolk did not conform seems a problem for the student of ecclesiology.

There will be concurrence in the view concerning the position never satisfactorily explained of certain large aumbries in the East wall that, in these cases, the altar stood free of the wall and a small sacristy was formed behind the altar. "Probably this arrangement was more usual than is supposed." It may, in these days, be desirable where there is unsuitable accommodation or none whatever. Sanctuaries, deliberately diminished, can be recovered by moving altar rails sufficiently forward and clearing chancels of crowding stallwork and so forth. Mr. Cautley does service by exclamation, noting the shameful intrusion of offensive screened-in and roofed pews at Easton "on either side of the altar!" and, be it known, in a scanty sanctuary.

HARRY SIRR [*F.*]

BOSRA AND SAMARIA-SEBASTE

CHURCHES AT BOSRA AND SAMARIA-SEBASTE. *By J. W. Crowfoot. 4to. viii + 39 pp. + 17 plates. London: British Sch. Arch. in Jerusalem. 1937. 5s.*

Various features of the remarkable church at Bosra, seventy miles south of Damascus, have been described by Dr. Josef Strzygowski in the JOURNAL* in a commentary on Dr. J. W. Crowfoot's recent discoveries. Dr. Crowfoot has now published a full description in supplementary Paper No. 4 of the British School of Archæology in Jerusalem, with also a description of the church at Samaria-Sebaste.

The church at Bosra is of great importance in the study of the evolution of domed plans; very little is known of the other centralised churches in Palestine and Syria whereas we are remarkably well informed about Bosra. Its plan of square external walls with exedræ in the corners and a quatrefoiled colonnade in the middle invites comparison with other earlier and later remains, many of which are illustrated.

The church at Sebaste was discovered by a Harvard expedition in 1908-10 and excavated in 1931-32 by Dr. Crowfoot's expedition. There were three buildings, remains of all of which have been uncovered, built in the 6th, 11th and 12th centuries. The plan is almost square with an apse one-third the width of the end wall and a narthex the full width of the church and a crypt beneath the sanctuary. Dr. Crowfoot analyses the various structures and describes the finds, including several mosaics and frescoes. The latter, some frescoes, in the second church, faded soon after being uncovered, but others (12th c.) in the crypt though damaged by time are still brilliant.

BRIGHTER ENGLAND

THE COLOURED COUNTIES, a Short Survey of the English Landscape and Antiquities. *By C. B. Ford. 8vo. + 118 pp. + 92 plates. London: Batsford. 1937. 8s. 6d.*

This is a revised version of Mr. Ford's book, *The English Landscape*, which was published in 1933. Substantially it is the same in arrangement and subject matter, though there are changes enough in all parts and in the shape to make the reader aware that he is reading a new book. The chief reason for its publication would seem to be the many coloured photographs. Some are as good as such things can be when mass-reproduced fairly cheaply; but unfortunately too often reproduction is bad, so that even what should be quite pleasing pictures are garish and unreal. The original book cost 12s. 6d., this costs only 8s. 6d., so if the colour can be considered a desirable addition the purchaser has more for less money.

* R.I.B.A. JNL. Vol. 43. p. 761 (23 May 1936).

Review of Periodicals

Attempt is made in this review to refer to the more important articles in all the journals received by the Library. None of the journals mentioned are in the Loan Library, but the Librarian will be pleased to give information about price and where each journal can be obtained. Members can have photostat copies of particular articles made at their own cost on application to the Librarian.

Reprints of these reviews, printed on slips suitable for cutting up and mounting on cards, can be had from the Library. A subscription of 5s. covers a year's issues.

All the journals received in the Library (about 200) are indexed, reference being made to all important articles and illustrations so that subscribers can have a constantly expanding index to practically every type of building illustrated in the architectural journals of the world.

Members wishing to have reprints of all previous issues can do so on payment of 3d. per issue to the Librarian Editor.

It is hoped to print them on gummed paper as soon as a large enough number of members subscribe.

SCHOOLS

ARCHITECTS' JOURNAL. *1937. 23 and 30 December. PP. 1055 and 1095.*

Junior schools. Continuation of special series of articles.

ARCHITECT AND BUILDING NEWS. *1937. 31 December. P. 396.*

Council School, Alperton, Middlesex. W. T. Curtis [*F.*]. County Architect and H. W. Burchet [*A.*].

ARCHITECT AND BUILDING NEWS. *1937. 24 December. P. 363.*

Gladstone Park School, Willesden. Architect, F. Wilkinson. Assistant, G. F. Rowe [*A.*].

ARCHITECTURAL FORUM (NEW YORK). *1937. December. P. 487.*

Arsonia High School, Arsonia, Conn., by William Lescaze.

MUSEUMS AND EXHIBITIONS

ARCHITECT AND BUILDING NEWS. *1937. 17, 24 and 31 December.*

Planning notes on museums and art galleries.

ARCHITECT AND BUILDING NEWS. *1937. 24 December. P. 370.*

A private picture gallery, by H. Cescinsky [*L.*].

GOVERNMENT

AMERICAN ARCHITECT (NEW YORK). *1937. December. P. 29.*

Federal Reserve Building, Washington, by Paul P. Cret.

MILITARY

THE ROYAL ENGINEERS' JOURNAL. *1937. December. P. 523.*

The history and development of modern military buildings, by A. Lloyd Spencer [*A.*].

MEMORIALS

ARCHITEKTURA I BUDOWNICTWO (WARSAW). *1937. No. 8. P. 283.*

Competition designs for memorial to Marshal Pilsudski.

HOTELS AND HOSTEL

DESIGN AND CONSTRUCTION. *1937. December. P. 542.*

Reference section on hotels, public houses, etc., including an article by A. W. Blomfield [*F.*] on the modern licensed house.

FORUM (BRATISLAVA). *1937. No. 12. P. 229.*

A mountain hostel, by Elly and Oskar Oehler.

OFFICES

ARCHITECT AND BUILDING NEWS. *1937. 31 December. P. 389.*

Howard de Walden estate offices, Queen Anne Street, W., by Messrs. Joseph.

ARCHITECTURAL RECORD (NEW YORK). *1937. December. P. 91.*

A Building Types section on office buildings. Examples cover many office types. Articles on lighting and detailed planning.

ARCHITECTURAL FORUM (NEW YORK). *1937. December. P. 457.*

Offices and showrooms for Corning Glass Works, New York. Glass brick windows. Architects, J. M. Gates.

SHOWROOMS

ARCHITECTS' JOURNAL. *1937. 30 December. P. 1099.*

Showrooms and offices for Gas Light & Coke Co. at Edgware, by Welch & Lander.

TRANSPORT

THE BUILDER. *1937. 31 December. P. 1197.*

Multi-storey garage at Olympia, by Joseph Emberton [*F.*].

JOURNAL OF THE ROYAL VICTORIAN INSTITUTE OF ARCHITECTS (MELBOURNE). *1937. September. P. 164.*

The modern airport. Article by H. Garnet Alsop.

HOSPITALS, ETC.

R.I.B.A. JOURNAL. *1937. 20 December. P. 188.*

The paying patients' home, Manchester Royal Infirmary, by T. Worthington & Sons [*FF.*].

IRISH BUILDER AND ENGINEER. *1937. 11 December. P. 1088.*

Hospital planning and construction. Précis of a paper by E. L. Crosby [*A.*].

ARCHITECTURAL FORUM (NEW YORK). *1937. December. P. 464.*

Offices for two doctors, Los Angeles, by C. A. Anderson.

ARCHITECTURAL RECORD (NEW YORK). *1937. December. P. 116.*
Article on planning of dental offices.

ARCHITECTURAL FORUM (NEW YORK). *1937. December. P. 484.*
Recreation centre, gymnasium, etc., for mental patients, by L. Inglee.

SPORTS BUILDINGS

ARCHITECT AND BUILDING NEWS. *1937. 31 December. P. 400.*
Young Fascist organisation headquarters at Como, by G. Mantero. Gymnasium, swimming bath, offices and club rooms.

ARCHITECTS' JOURNAL. *1937. 23 December. P. 1061.*
Polo pavilion at Jodhpur, by G. A. Goldstraw.

ARCHITECTURAL FORUM (NEW YORK). *1937. December. P. 482.*
Golf Club House, Pelham Bay Park, for the New York Parks Department, by J. M. Hatton.

THEATRES AND CINEMAS

THE BUILDER. *1937. 24 December. P. 1153.*
The State Cinema, Kilburn, by G. Coles [*F.*].

THE BUILDER. *1937. 31 December. P. 1193.*
The Ritz Cinema, Aldershot, by Verity & Beverley [*F.*].

R.I.B.A. JOURNAL. *1937. 20 December. P. 180.*
The scene designer's requirements in planning small stages, by R. Southern.

RELIGIOUS

R.I.B.A. JOURNAL. *1937. 6 December. P. 134.*
A church group. Church, hall and vicarage, by A. D. R. Caröe and A. P. Robinson [*A.A.*].

ARCHITECTURAL FORUM (NEW YORK). *1937. December. P. 468.*
A mortuary. Two chapels, a private chapel, repose rooms, and administrative offices are included in the plan. Architect, A. E. Doyle.

BAUGILDE (BERLIN). *1937. 25 December. P. 1191.*
Examples of crematoria.

BAUWELT (BERLIN). *1937. 23 December. P. 1, Inset.*
Two new churches at Frankfurt, by Martin Weber.

DOMESTIC

R.I.B.A. JOURNAL. *1937. 22 November. P. 76.*

A.A. JOURNAL. *1937. October. P. 179.*
The housing work of the Land Settlement Association. Architects, R. G. S. Fidler [*A.*], and Pakington and Enthoven [*F.*].

ARCHITECTURAL FORUM (NEW YORK). *1937. December. P. 495.*
Housing Supplement. State sponsored flats, housing in Harlem, and a number of examples of suburban apartment blocks.

WOOD. *1937. December. P. 524.*
Timber house at Sevenoaks, by Prof. Walter Gropius. Construction details.

CONSTRUCTION

WOOD. *1937. December. P. 537.*
Timber construction in the tropics. Article by S. P. Bush [*F.*].

EQUIPMENT

R.I.B.A. JOURNAL. *1937. 6 December. P. 117.*
The prevention of noise in buildings. Paper by C. J. Morreau [*A.*].

ARCHITECTURAL RECORD (NEW YORK). *1937. December. P. 49.*
An article by Jules Korchien on motor-driven movable building parts, such as floors for combined swimming bath and gymnasium, disappearing restaurant fronts, sliding roofs to auditoriums, etc., etc.

HEATING AND VENTILATING ENGINEER. *1937. December. P. 268.*
Ventilation in conjunction with ordinary systems of central warming. Article by L. J. Overton.

BYGGMASTAREN (STOCKHOLM). *1937. No. 37. P. 497.*
Heating and ventilating systems for commercial buildings.

TOWN PLANNING, ETC.

R.I.B.A. JOURNAL. *1937. 20 December. P. 165.*
A National Parks System. The rational development of a parks system in town and country. Abbreviated version of Hunt Bursary report, by Denis Winston [*A.*].

DESIGN AND CONSTRUCTION. *1937. December. P. 538.*
Design and construction of estate roads and sewers. Article by S. Gale.

ARCHITECTURAL FORUM (NEW YORK). *1937. December. P. 475.*
West Side improvement, New York City. The development of the land along the Hudson River has given a wide strip of park, with the railway beneath, and an express traffic artery among many other amenities. A great piece of civic planning directed by R. Moses.

AMERICAN ARCHITECT (NEW YORK). *1937. December. P. 51.*
Pittsburg. A special section contributed by some architects of the city, including an article by Frederick Bigger.—The anatomy of Pittsburg and its challenge to the planner.

Accessions to the Library

1937-1938—III *(Concluded)*

BUILDING SCIENCE

STRUCTURAL ELEMENTS

TAPPEN (GEORGE) *and* NARRIEN (JOHN)
Explanatory remarks on a new and more effectual method of building groined arches in brickwork . . . By G— T—. To which is added, A theory . . . [of] the construction &c. By J— N—. 4o. London. 1808. P.

CONSTRUCTION

KNOOP (DOUGLAS) *and* JONES (G. P.)
The Sixteenth century mason. (*Preprint of* Ars Quatuor Coronatorum, I, pt. iii.)
11". 20 pp. Lond. : Quatuor Coronati Lodge. 1937. 1s. 6d.
Presented by Professor Knoop.

DOUGLAS (W. B.)
Carpentry and joinery. (Lockwood's Modern handbooks.)
8¼″. vii+137 pp. Lond.: Crosby Lockwood. 1937. 3s. 6d. P.

TRENDALL (E. W.)
Examples of interior finishings: &c.
fo. Lond. 1833. P.

SANITARY SCIENCE & EQUIPMENT

TURNER (S. G.)
T—'s Public health law.
4th ed. By T. G. Talbot. 8½″. liv+336 pp. Lond.: St. Bride's Press. 1937. 18s. R.

WILLIAMS (H. B.) *and* ROOTS (W. L.)
The Public Health Act, 1936. By H. B. W—. Assisted by W. L. R—.
9¾″. xlviii+555 pp. Lond.: Butterworth; Shaw. 1937. £1 17s. 6d. P.

CLAY (HENRY H.)
The Sanitary inspector's handbook.
3rd ed. 8½″. xxii+480 pp. Lond.: H. K. Lewis. 1937. 16s. 6d. P.

IBBETSON (W. S.)
Electric wiring theory and practice &c.
5th ed. 7¼″. vii+260 pp. Lond.: Spon. [1937] 1938. 6s. P.

TOPOGRAPHY

DUMFRIESSHIRE
D— illustrated.
ob. 1a. 8o. [Dumfries.] n.d.
Presented by the Central Council for the Care of Churches.

FORD (C. B.)
The Coloured counties. A short survey of the English landscape and its antiquities.
8½″. x+118 pp.+colour photogravure pls. (92 figs.). Lond.: Batsford. 1937. 8s. 6d. R.

TURNER (FRED)
History and antiquities of Brentford.
10¼″. Brentford. 1922.
Presented by Mr. Howard Lobb.

MARSON (C. L.)
Glastonbury: the historic guide &c.
8o. Bath & Lond. 1909. P.

SWANSEA. *Corporation*
Swansea and Mumbles. &c.
1a. 8o. Cheltenham. [1926.]
Presented by the Central Council for the Care of Churches.

PRAGUE
* Praha. [19—.]
Also presented through Exhibition Sub-Committee.

PRONTI (DOMENICO)
Nuova raccolta delle vedutine moderne della città di Roma.
Vol. ii. 4o. Roma. n.d. P.

TOWN AND COUNTRY PLANNING, RURAL PRESERVATION

MINISTRY OF HEALTH
Town and Country Planning Act, 1932. Approval of planning scheme. Borough of Harwich. Harwich t— p— scheme.
9¾″. Lond.: H.M.S.O. 1937. R.

SALKIELD (T.)
* Road making and road using. (Pitman's Transport Library, *wrapper series title.*)
2nd ed. 8½″. xix+179 pp. Lond.: Pitman. 1936. 7s. 6d. P. *for Loan Library.*

BIRMINGHAM CIVIC SOCIETY
Report . . . [on] 1936-7.
[1937.] R.
Also 5 works (duplicates) added to the Loan Library or to store.
Presented by Mr. Harry Sirr [F.].
Also one work (duplicate) added to Loan Library.
Presented by the Central Council for the Care of Churches.
Also two duplicates purchased.

DRAWINGS, PRINTS AND PHOTOGRAPHS

LLANTHONY, *Mon.*
Llanthony Priory. Measured drawings. E. J. T. Lutyens, del.
2 sheets. *Repr. of Ink D.* 1937.
Presented by the draughtsman [A.].

ELMES (JAMES)
Portrait.
Mezzotint. [18—.]
Presented by Miss Francis.

SIRR (HARRY), *draughtsman*
Sketches, England and Holland.
7 sheets. *Pencil and ink D.* 1883-87. &c.
Presented by the draughtsman [Ret. F.].

SIRR (HARRY), *architect*
Works: parish hall, school, house. Perspectives.
Mono. and watercolour D. 1895-99, &c.
Presented by the architect [Ret. F.].

MACKMURDO (A. H.), *architect*
Brine baths, Nantwich.
Phot. 1893.

MILLARD (W. J. N.), *architect*
Organ case, Hitchin church.
4 *phots.* [18—.]

COCKERELL (C. R.)
Restoration of the Forum, Rome. First study, 1817.
Repr. [18—.]

COCKERELL (F. P.)
Portrait.
Phot. [18—.]

GHENT
Vues de Gand, *cover title.*
[Engravings, hand-coloured.]
—*All presented by Mr. Harry Sirr.*

GOODMAN (THOMAS)
Porch, South Benfleet church, Essex: int.
Ink D. 1877.

MEDAL
Int. Exhn., Sydney, 1879. Bronze medal awarded to T. Goodman.
—*Both presented by Mr. Goodman.*

KENSINGTON
Cromwell House. 9 wooden figures (17th cent.). *Phot.* [193—.]
Presented by the Central Council for the Care of Churches.

HAYDON (B. R.), *draughtsman*
[Cupid sailing from England. Based on infant portrait of Emily Elmes (sister of H. L. Elmes). W. Greatback (?), sc. One of a set of 41 illus. to Alaric Watts's poems. (See MS.)]
(In small oval frame.) *Engr.* [18—.]
Presented by Miss Francis.

Correspondence

THE R.I.B.A. LIBRARY CATALOGUE

Part I : Author Catalogue

To the Editor, Journal R.I.B.A.

Sir,—Every librarian must look forward to the time when he can publish a catalogue of his library, and every librarian feels sure that he can make a finer job of it than anyone else, but the realisation of his dream is always difficult owing to costs. Where will he find sufficient money to pay for the careful page, the exact entry and the high standard of production about which he feels so strongly? Then there is also the question of cost to purchasers; it must not be a fabulous cost when the completed work is published. In these respects Mr. Carter has been lucky. Owing to the generosity of Sir Banister Fletcher he has been able to produce the first part of this fine catalogue at the modest price of one guinea to members and two guineas to non-members of the R.I.B.A. Not that he has had money to throw away. One notes the use of the page size and type of entry which we see in the R.I.B.A. Journal Library Accession lists. This is an obvious form of economy, and must disarm the complaints which might be made in respect of a certain spottiness of the page. This, however, may refer only to the Author Catalogue. Generally speaking, a more closely spaced page would be less confusing to the eye. Also, is it really an economy, on so widely spaced a page, to put in a dash instead of a name repetition? In fine points of this kind, no doubt, some choice with its attendant difficulties must be made. Every form of entry has its peculiar disadvantages, but from a purely æsthetic point of view an entry such as the following seems to spoil the look of a page—

Specification
* —— 1935 ——. F. R. S. Y——, Editor.
1935——

—although there is a full entry elsewhere under Specification. Again, would not the entries have had more body to them if each entry had been indented below the author's name and not below the first line only? But these, after all, are only carping criticisms due to professional jealousy! The noble catalogue, like a great first galleon, has sailed safely into port with flags flying, and a marvellous cargo of learning in her hold, and we must not turn our coastguard telescopes on to blisters and barnacles. Not only must we congratulate Edward Carter on the bridge, but also Mr. Roberts at the wheel, for a very fine achievement: and we are looking forward to the publication of the second volume containing the Index to the System of Classification, which one knows is the special province of Mr. Roberts.

H. B. & E. L. C.
"From Another Place."

The Librarian writes:—

Thanks to H. B. and E. L. C., whose kindly criticism has raised several interesting points. Many experiments were made of the page lay-out, accepting, as we were bound to do for reasons of economy, the existing form of entry used in the Journal Accession lists. We tried hard to oust the damned spots, but spottiness is a mark of the original typographical sin of catalogues and cannot easily be eliminated, even by goodwill. We mitigated it (at some expense of clarity) by keeping the author headings less bold than they might have been. The suggestion that the page would have looked better if the entries had been closer may be true, although we do not think so. Closer entries, however, would definitely have made the catalogue less legible; even as it is, the division between entries is not sufficiently defined to suit all tastes.

The use of dashes is certainly open to criticism. Indeed, almost all abbreviations fail in some respect, but the number of instances in which the use of a dash definitely spoils the look of a page is not great; not even the vile example which H. B. and E. L. C., with discrimination that obviously shows them up as experienced bibliographers, have chosen, in our opinion, proves their point. A dash has explicative as well as expletive uses. In a catalogue it is more than an abbreviation, it is an unmistakable sign that the entry containing it is in some respect a repetition of a previous entry. It is a means of conveying visually that the entry being read refers, for example, to a second edition, and shows what elements in the entry are incorporated in the heading.

But dashes can be dangerous, as the inexperienced cataloguer found who wrote:—

Mill on Liberty.
—— on the Floss.

E. J. C.

THE CASE FOR A LEARNED SOCIETY

13 New Square,
Lincoln's Inn, W.C.2.
21.12.37

To the Editor, Journal R.I.B.A.

Dear Sir,—There was a point on your paper which occurred to me but was not of sufficient importance for me to mention at the meeting on 20 December.

As I understand, the original meeting from which the Institute sprang was held in a tavern.

As a student of the social conditions of life of that period, might I point out that the tavern of those days was the meeting place of the professional classes and, shall we say, the best craftsmen, who were likewise the leading shop-keepers, and therefore the tavern represents to-day such institutions as the Junior Constitutional Club, the R.A.C., and clubs of similar standing.

It is likewise to be remembered that the professional classes were only just emerging and being recognised by the nobility as someone whom they could meet at dinner.

It was very interesting to note that one reason no doubt for the formation of the R.I.B.A. and other similar bodies

was that there was not sufficient room in the Royal Society for certain eminent members of the professions.

As a body the Royal Society is responsible for one of the greatest institutions in this country.

I think one might be justified in saying that speculative masonry as known to-day in this country emanated from the Royal Society.

Yours sincerely,

J. Ernest Franck [*F.*]

TOWER OF BRUCE CASTLE, TOTTENHAM

Jordans,
Little Bealings,
Woodbridge
4.12.37

To the Editor, Journal R.I.B.A.

Sir,—I was much interested in your review of the *Inventory of the Historical Monuments in Middlesex* by your remarks re the brick tower at Bruce Castle, Tottenham.

Fifty years ago, when I was a small boy, I began my school life there. This school in the middle of the nineteenth century was of world-wide repute : it was founded by Arthur and Albert Hill, who were, I believe, nephews of Roland Hill of penny postage fame, the family originating from the Birmingham district. The school management even to-day would be considered of an advanced type, each individual being treated as much as possible according to his psychological make-up, and corporal punishment being unknown.

As for the brick tower, I was always under the impression that it was used in former times as a game larder. This seems a reasonable supposition when the extent of the park in former times is taken into consideration, and the extensive herds of deer which were kept there.

In my boyhood one magnificent avenue of elms remained, sadly mutilated, leading to the house, this being the centre one of three, all three leading from the old or original London-York road, at about one mile distances, and converging at their other ends in front of the mansion. The site of the gatehouse of the centre avenue is now occupied by Bruce Grove (L.N.E.R.) Station and previously by my grandfather's house and grounds.

I thought these remarks might be interesting as a record of rapidly disappearing splendour.

Yours faithfully,

J. Hooper May [*L.*]

NATIONAL PARKS SYSTEM

89 Newland Park,
Hull.
4.1.38

To the Editor, Journal R.I.B.A.

Dear Sir,—The article which appeared in the 20 December issue of the above, dealing with the National Parks System, is very interesting. Would it not be possible to have this, or at least an abridged version, published in all the leading newspapers ? The question of the encroachment of towns on to the country is a very serious matter, and one that should be checked as early as possible.

Yours faithfully,

F. Leslie Wood

OBITUARIES

SIR ANDREW TAYLOR, J.P., F.S.A. [*F.*]

We regret to record the death on 5 December, at the age of 87, of Sir Andrew Taylor, who practised for twenty years in Canada, designing many important buildings there. After his retirement he returned to England and filled his time with a great variety of public works as a member of the L.C.C. and the Hampstead Borough Council, and as a member of the Bench in Hampstead. He also belonged to and served a large number of scholastic and philanthropic societies in London. It is, in fact, as a hard-working, able public servant that he is best known to his many friends, for, since he gave up his practice in 1904 when he returned to this country, his work as an architect is little known by the present generation.

Sir Andrew Taylor was the son of Mr. James Taylor, publisher, and was born in Edinburgh. He was a student at the R.A. schools and on the Continent. After practising for a short time in London, he went to Canada in 1883, where he practised in Montreal and throughout the Dominion. He became architect to the Bank of Montreal, the Merchants' Bank of Canada, and Molson's Bank. He also designed McGill University, Lennoxville College, the Royal Victoria Hospital, and the Montreal General Hospital. He was Professor of Ecclesiastical Architecture in the Presbyterian College, Montreal, and lecturer on drawing at McGill. He was also an examiner for the Quebec Association of Architects, a member of the Board of Trade, a Councillor of the Art Association, President of the Province of Quebec Association of Architects, Fellow of the Royal Architectural Institute of Canada, and an Academician of the Royal Canadian Academy.

Sir Andrew was twice Institute Medallist : once in 1874 for an essay on Architecture in London in the sixteenth century ; and again in 1881 for an essay on Towers and Steeples of Sir Christopher Wren.

Since his retirement he lived in Hampstead and represented the borough on the London County Council from 1908 to 1926, when he was knighted.

THACKERAY TURNER

Hugh Thackeray Turner, who died on 11 December last, at the age of 84, was the son of the Rev. J. R. Turner, Rector of Wroughton, Wilts.

One of his brothers, Hawes Turner, a painter, was from 1898 to 1914 Keeper and Secretary and later a Director of the National Gallery.

Another brother is well known to the Institute : Laurence A. Turner, F.S.A., Hon. Associate of the R.I.B.A.

For many years Thackeray Turner had as a partner Eustace Balfour, brother of the more widely known Arthur J. (afterwards Lord) Balfour. The firm acted as architects to the Grosvenor Estate and carried out quite a large number of houses in that district, chief of which was the house of Sir Alfred Beit (the South African millionaire) in Park Lane, a building recently demolished for the inevitable block of flats.

Eustace Balfour gave, what is quite obvious, a very free hand to his partner in the designs for those buildings, none more evident than in the most interesting one, St. Anselm's Church, Davies Street, which was built to take the place of Hanover Chapel in Regent Street, the famous church by C. R. Cockerell, which was demolished for rebuilding some years before the war and long before the general rebuilding of that thoroughfare.

Thackeray Turner was trained in Sir Gilbert Scott's office and from his experience there learned much to be avoided, and he acquired an almost instinctive revulsion from " the Gothic revival," whether for church or any other form of architecture.

The detail of St. Anselm's shows this perhaps more clearly than any of his other buildings. It is a brick building and the stonework, of which there is a good deal, is from the Forest of Dean quarries. The building appeals to the onlooker first as a structure solid and substantial throughout. In features and details there is little to suggest copying or following any phase of mediæval architecture, except possibly the reticulated tracery of the windows. Internally, again, one is at once struck with the solidity of the building itself and its robust detail.

Another building of Turner's worthy of more than passing note was the Scotch Church in Drury Lane, situated quite close to the theatre. This church has a gallery round three sides with rather unusual construction and detail and much interesting carving done by his brother Laurence, who not unnaturally did carving and inscription work on many of his brother's buildings.

In Sheffield Terrace, Campden Hill, Turner was responsible for what was then considered a large block of flats. The restaurant in the basement is a most interesting and attractive room, with black granite columns from Alloa, which carry the superstructure.

Turner also planned various country houses, the most notable, to my thinking, being his own house " Westbrook " overlooking Godalming. Plans and photographs of this house have been published and may be known to many members of the Institute. Here, again, is shown Turner's intimate knowledge of the building crafts and his desire to make and his success in making every part of the structure not merely equal to its task, but to look sufficient for its work.

The garden that he designed for " Westbrook " is unique and a delight to all who know it.

Notwithstanding all this building, Turner's chief life work was as Secretary to the Society for the Protection of Ancient Buildings—a post he was induced to accept three or four years after the Society was founded by William Morris. This secretaryship was no sinecure job. He had to travel all over the country inspecting and reporting, advising and if need be fighting for the objects of the Society—the preservation of buildings or, what was more difficult, restraining the ruthless hand of the out-and-out restorer.

I first met Turner many years ago as a member of the Art Workers' Guild. Here he was a frequent speaker. His comments were always vigorous and to the point. He said strongly what he thought and never lost his temper. He expected his opponents and often succeeded in getting them to reply in the same manner, and he seemed to enjoy controversy about any matter he was interested in. But it was at the executive committee of the S.P.A.B. that I got to know Turner intimately and learned to admire his fighting qualities, which I fear made him not a few enemies in his robust eagerness to save ancient buildings from disfiguration or vandalism. He carried on his arduous and exacting work as secretary for twenty-nine years, and as soon as he resigned he was elected " Chairman of the Committee," a post which did not require him to occupy the chair, but relieved him of much routine work and left him free to advise and guide the committee.

He might almost be said to have bequeathed to the Society the late A. R. Powys as his successor to the secretaryship, and Powys disappointed neither Turner nor the Society.

Mr. Rupert Thompson, a member of the S.P.A.B. and of the National Trust, wrote to *The Times* an appreciation of Turner, part of which I take the liberty of quoting here : " It was almost inevitable that a man of Turner's character, loving the countryside as much as he abhorred London, should have been closely associated with the work of the National Trust ; for many years he attended one of its London committees and took an active part in the management of some of its Surrey properties. He used to blame himself for having failed to prevent the people of Guildford from destroying the old bridge at the foot of their High Street ; in his indignation at this defeat he founded the West Surrey Society."

This is perhaps not the place to describe at length Turner's private life and his work and service to Godalming, the home of his adoption. It was briefly summarised in the address given at his funeral service in these words : " In his day and generation Thackeray Turner left a lasting mark upon the artistic life and social well-being of this ancient borough."

Besides saving many of the ancient buildings of the town he was responsible for the plan and lay-out of that most beautiful cloister and garden of rest, the " Phillips Memorial," erected to the memory of the wireless operator of the *Titanic*.

In his later years Turner began to lose his eyesight, but he was cheerful and always delightfully controversial whenever he got the chance.

He died peacefully in hospital after what was a serious operation for a man of his age.

F. W. Troup [*F.*]

H. A. ANDREWS [*L.*]

Mr. Horace Andrews, whose death took place on 30 August, was trained at King's Lynn Technical School and in the office of the late Mr. L. F. Eagleton. Mr. Andrews practised from 1930 on his own, in King's Lynn, and built some housing estates, schools, showrooms and garages. He was architect and surveyor to the King's Lynn Municipal Charity Trustees and Instructor in Building Construction at the Technical Institute night classes. He is succeeded in practice by Mr. Norman Webster [*F.*], of 1a Station Road, Spalding, Lincs.

Notes

MR. W. H. BIDLAKE

More than sixty architects from all over the Midlands and from other parts of the country gathered in the Queen's Hotel, Birmingham, on 13 December at a reunion of former students of Birmingham School of Art, to pay honour to Mr. W. H. Bidlake, the Birmingham architect, whom they had known in earlier days as lecturer at the School of Art.

Many were the tributes paid to Mr. Bidlake, now in his seventy-seventh year, and who, in 1923, received a gold medal from the City Council for his services to art. His former students presented him with a cheque. Mr. E. F. Reynolds, who presided, made the presentation, which he described as a memento of a happy reunion. Speeches were made by Mr. S. N. Cooke (President of the Birmingham and Five Counties Architectural Association), and other members, Messrs. Benjamin Walker, C. Bateman, H. W. Hobbiss, J. B. Surman, W. Haywood, Miss Hooker and Mr. W. J. Stockwin, who was the organiser.

Some of those present were friends of more than half a century, said Mr. Bidlake in reply. He commented upon the eminence that had been attained by many of his ex-pupils and went on to reflections of what life had taught him.

"You don't know the delight of life until you are on the wrong side of 70," he said. "The reason is that in earlier life one is so busy doing that there is little time to spare for feeling. My motto has been 'Don't worry, it may never happen,' and I would say, 'Don't let life pass without getting married.' Also, find a hobby, even if it is only collecting used safety-razor blades."

He looked back regretfully at the past. In the old days, he declared, there was no high explosive to destroy beautiful buildings, no "bungalitis" to destroy beautiful country. In the old days one could stroll along the sunlit country lanes with a peaceful heart and one could cross to pick a wild flower without fear of being knocked down.

R. W. CABLE MEMORIAL FUND.

We have pleasure in calling attention to the R. W. Cable Memorial Fund which has been opened in Bombay and to commend it to the interest of architects in this and other countries who are aware of Professor Cable's great services to Indian architecture.

A well-attended meeting was held on Saturday, 14 August 1937, in the premises of the School of Architecture, Sir J. J. School of Art, Bombay, at which the following resolutions were unanimously passed :—

Resolution No. 1.

"That this meeting of Past Students, friends and admirers of the late Professor Cable resolves that an expression of their sincere sorrow and heartfelt sympathy be conveyed to his widow and family."

Resolution No. 2.

"That this meeting resolves that the memory of the late Professor R. W. Cable be perpetuated by founding a suitable Memorial and that an Executive Committee be formed at this meeting comprising a President, two joint Honorary Secretaries, one Honorary Treasurer and three Members with power to co-opt in order to collect funds and to work out the details to be placed before the subscribers for their approval."

Resolution No. 3.

"That this meeting resolves that a fund called 'Professor R. W. Cable Memorial Fund' be started and an account be opened in the Bank of India, Ltd., Head Office, in the joint names of the four office-bearers and to be operated upon by the President jointly with one of the other three office-bearers."

An Executive Committee was then elected to implement these resolutions consisting of the following office-bearers and members :—

President : Professor Claude Batley [*A.*], Sir J. J. School of Art, Bombay.

Joint Hon. Secretaries : L. V. Sathe, Esq. [*A.*], G. B. Kshirasagar, Esq.

Hon. Treasurer : S. H. Parelkar, Esq. [*A.*].

Members : G. M. Bhuta, Esq. [*A.*], D. W. Ditchburn, Esq. [*F.*], Miss Perin J. Mistri, G.D.Arch.

The offer of Mr. D. G. Karanjgaokar, G.D.Arch., to paint a portrait of Professor Cable was accepted with thanks.

All subscriptions should be sent to the Honorary Treasurer, whose address is given above.

Subscriptions received by 22 November 1937 amounted to about Rs. 5500.

SOCIAL COMMITTEE PARTY

Monday, 7 February 1938

The Social Committee of the R.I.B.A. are arranging a party on 7 February to which all members and students are invited. The programme for the evening will be contributed by the various social groups and sounds very interesting. The approximate times of the various entertainments are as follows :—

8.30 p.m. to 1.0 a.m.	Camera Club Exhibition. The subject is "Mixed Bag 1937."
9.0 p.m. and 10.0 p.m.	Performances by the Dramatic Society of "Lucrezia Borgia's Little Party," a one-act play by A. J. Talbot.
10.0 p.m. to 1.0 a.m.	A dance in the Henry Florence Hall arranged by the Dance Club.
11.0 p.m.	A cabaret arranged by the Music Group and the Dramatic Society.

There will be a nominal charge of 2s. 6d. per head for admission and members wishing to attend are asked to apply to the Secretary R.I.B.A. as soon as possible and in any case by *not later than Thursday, 3 February.* As accommodation is limited, only two tickets can be allotted to any one member, and no application for additional tickets can be considered until after 21 January.

DANCE CLUB

The remaining two dances organised by the R.I.B.A. Dance Club will be held on the following dates :—*Friday*, 4 February 1938, *Friday*, 22 April 1938. Tickets 6s. each.

Particulars can be obtained from Mr. R. W. H. Robertson, Clerk to the Dance Club, at the R.I.B.A.

Extracts from Notes from the Minutes of the Council

6 December 1937

Partial Exemption from the R.I.B.A. Intermediate Examination.

On the recommendation of the Board of Architectural Education the regulation regarding partial exemption from the Intermediate Examination was amended to read as follows :—

" Partial exemption may be granted to :—

(1) Students of Recognised Schools of Architecture.

(2) Dominion Students,

(3) in very special circumstances other students.

who produce evidence of having passed approved examinations of a standard equivalent to the R.I.B.A. Intermediate Examination in certain subjects, viz., The General and Specialised History of Architecture : The Calculations of Simple Structural Members."

The Summer Examinations 1937.

The Board reported the results as follows :—

	Examined.	*Passed.*	*Relegated.*
Intermediate Examination ..	211	87	124
Final Examination	222	103 (44 in Part I only)	119
Special Final Examination ..	55	16 (7 in Part I only)	39
Examination in Professional Practice for Students of Schools of Architecture recognised for exemption from the R.I.B.A. Final Examination	12	8	4

R.I.B.A. Diploma in Town Planning.

The Board reported that the R.I.B.A. Diploma in Town Planning had been awarded to :—

Mr. V. R. Abbott.
Mr. C. E. Reeve.

The R.I.B.A. Examination for Building Surveyors.

On the recommendation of the Board it was decided that the Building Surveyors' Association should be asked to nominate a representative to act, with the other Examiners appointed by the R.I.B.A. to conduct the R.I.B.A. Examination for Building Surveyors, in the subject of the Model Bye-laws.

The School of Architecture, University College, Dublin.

On the recommendation of the Board it was decided :—

(1) That the three-years' full-time course be recognised under the usual conditions for exemption from the R.I.B.A. Intermediate Examination.

(2) That the five-years' course leading to the B.Arch. Degree be recognised under the usual conditions for exemption from the R.I.B.A. Final Examination except that portion relating to Professional Practice.

(3) That the School be allowed to hold the examination in Professional Practice with the other examinations in the final year instead of at the R.I.B.A., provided that the examination in Professional Practice is conducted by senior independent practising architects and not as part of the ordinary examinations of the School.

The School of Architecture, Dundee College of Art.

On the recommendation of the Board it was decided that the recognition of the four-years' part-time Course for exemption from the R.I.B.A. Intermediate Examination be continued for another year.

The Department of Architecture, University of Sheffield.

On the recommendation of the Board it was decided that the recognition of the three-years' full-time Certificate Course for exemption from the R.I.B.A. Intermediate Examination and of the five-years' Degree and Diploma Courses for exemption from the R.I.B.A. Final Examination be continued.

The School of Architecture, Hull College of Art and Crafts.

On the recommendation of the Board it was decided that the three-years' full-time day course be recognised for exemption from the R.I.B.A. Intermediate Examination.

Exhibition of Designs of Students exempted from the R.I.B.A. Intermediate Examination.

The Board reported that they found the general standard of the Exhibition satisfactory.

Exhibition of Designs of Students exempted from the R.I.B.A. Final Examination.

The Board reported that they found the standard of the Exhibition satisfactory.

R.I.B.A. Archibald Dawney Scholarship.
Last Instalments of Second Year Scholarship Monies.

The Board reported that the Jury had approved the payment of the last instalments of their second year Scholarship monies to :—

(*a*) Mr. N. P. Thomas, of the Welsh School of Architecture, The Technical College, Cardiff.

(*b*) Mr. L. W. D. Wall, of the Welsh School of Architecture, The Technical College, Cardiff.

The Board reported that they had approved the programmes of study submitted on behalf of the following Scholars :—

Mr. R. D. Hammett.
Mr. G. F. Horsfall.
Mr. N. B. Dant.
Mr. John Mytton.
Mr. H. Wharfe.
Mr. D. P. Thomas.

The R.I.B.A. Maintenance Scholarships.

The Board submitted the following report of the Maintenance Scholarships Committee :—

Appointment of Juries for the Prizes and Studentships, 1938-1939.

On the recommendation of the Board the Juries for the Prizes and Studentships, 1938-1939, were appointed.

Programmes of Study Proposed by Prize Winners.

The Board reported that the programmes of study proposed by the following prize winners had been approved :—

Mr. J. N. Pollock (Owen Jones Student, 1937).
Mr. A. B. Wylie (Tite Prizeman, 1936).
Mr. K. F. Giraud (Hunt Bursar, 1933).
Mr. G. A. Lyle (Victory Scholar, 1937).

Awards of R.I.B.A. Prizes at Schools of Architecture.

The Board reported the following awards :—

(*a*) The R.I.B.A. Howard Colls Studentship at the Architectural Association : Mr. Henry Eustace Howard Cleminson.

(*b*) The R.I.B.A. Henry Jarvis Studentship at the Architectural Association : Mr. Arthur Wyllie Nicol.

The R.I.B.A. Anderson and Webb Scholarship at the School of Architecture, University of Cambridge.

The Board reported that the R.I.B.A. Anderson and Webb Scholarship, 1937, had been awarded to Mr. D. L. G. Scott, of Tonbridge School.

The Rome Scholarship in Architecture.

The Board reported that the Faculty of Architecture of the British School at Rome had awarded the Rome Scholarship in Architecture for 1937 to Mr. William T. C. Walker [*Student*] of the School of Architecture, Edinburgh College of Art, and had commended the design submitted in the competition by Mr. Hubert Bennett [*A.*] of the School of Architecture, University of Manchester.

The R.I.B.A. Silver Medal and £5 in Books for Recognised Schools.

On the recommendation of the Board it was decided that the R.I.B.A. Silver Medal and £5 in books for Recognised Schools be awarded to Mr. Peter Whiston, of the School of Architecture, Edinburgh College of Art.

The R.I.B.A. Bronze Medal and £5 in Books for Recognised Schools.

On the recommendation of the Board it was decided that the R.I.B.A. Bronze Medal and £5 in books for Recognised Schools be awarded to Mr. Andrew Renton, of the School of Architecture, Edinburgh College of Art.

It was also decided that Certificates of Honourable Mention be awarded to Mr. F. C. Dobson, of the School of Architecture, King's College, Newcastle-on-Tyne, Mr. S. G. Kadleigh, of the School of Architecture of the Architectural Association, and Mr. R. J. Ash, of the Birmingham School of Architecture.

The R.I.B.A. Prize for Art Schools and Technical Institutions with Facilities for the Instruction of Intending Architects.

On the recommendation of the Board it was decided that the R.I.B.A. Prize for Art Schools and Technical Institutions be awarded to Mr. K. E. Bradley, of the Manchester Municipal School of Art.

Mr. C. H. James, A.R.A.

On the proposition of the President, it was resolved to send a message of congratulation to Mr. C. H. James [*F.*] on his election as an Associate of the Royal Academy.

University of London Architectural Education Committee.

Mr. Hubert Lidbetter [*F.*] and Professor A. B. Knapp-Fisher [*F.*] were nominated to represent the R.I.B.A. on the University of London Architectural Education Committee for the twelve months beginning 1 March 1938.

National Association of Water Users, Ltd.

On the recommendation of the Science Standing Committee, Mr. Percy V. Burnett [*F.*] was appointed as a representative of the R.I.B.A. on the Council of the National Association in place of Mr. P. M. Fraser, who has recently resigned from his representation.

Royal Sanitary Institute and Sanitary Inspectors Examination Joint Board.

Mr. Thomas E. Scott [*F.*] was re-nominated as a representative of the R.I.B.A. on the Royal Sanitary Institute and Sanitary Inspectors Examination Joint Board.

Fifth Glass Convention.

On the recommendation of the Science Standing Committee, Mr. Raymond McGrath [*A.*] and Mr. G. Grey Wornum [*F.*] were appointed to represent the R.I.B.A. on the Council of the Convention.

International Federation for Housing and Town Planning.

The following members were re-appointed as the R.I.B.A. representatives on the Council of the International Federation for Housing and Town Planning :—

Professor Patrick Abercrombie [*F.*].
Professor S. D. Adshead [*F.*].
Mr. H. T. Buckland [*F.*].
Mr. W. Alexander Harvey [*F.*].
Mr. W. Harding Thompson [*F.*].

Housing Standards.

The Town Planning, Housing and Slum Clearance Committee reported that they had appointed Mr. E. Maxwell Fry [*A.*] (Chairman of the Slum Clearance, Replanning of Blighted Areas and Housing Standards Sub-Committee), Mr. Arthur W. Kenyon [*F.*], Mr. R. T. F. Skinner [*A.*] and Miss M. J. Blanco White [*Student*] (Convener of the Sub-Committee) to represent them on the joint committee of the Committee and the Housing Centre, set up to control the preparation of the pamphlet on Housing Standards.

Salaried Members' Committee.

Mr. R. D. Manning [*L.*] was appointed as an additional member of the Salaried Members' Committee.

Proposed Code of Practice for the Laying of Magnesite Composition Flooring and Dadoes.

The Science Standing Committee reported that they had considered the draft of a proposed Code of Practice for the Laying of Magnesite Composition Flooring and Dadoes, received for comment from the Building Industries National Council, that they considered this an admirable document and that they had no observations to make thereon.

Bequest by the late Mr. J. H. Lorimer of Portrait and Replica of Portrait of the late Sir Robert Lorimer.

It was reported to the Council that the late Mr. J. H. Lorimer had bequeathed to the R.I.B.A. two portraits which he had painted of his brother, the late Sir Robert Lorimer.

It was agreed to present one of these portraits to the National Gallery of Scotland.

Membership.

The following members were elected :—

As Hon. Corresponding Member	1
As Fellows	10
As Associates	126
As Licentiates	14

Election, 10 January 1938.

Applications for membership were approved as follows :—

As Fellows	8 applications
As Associates	35 "
As Licentiates	4 "

Election, 4 April 1938.

Applications for membership from overseas candidates were approved as follows :—

As Associates .. .. 2 applications

Application for Election as a Licentiate under Section III (f) of the Supplemental Charter 1925.

One application was approved.

Reinstatements.

The following ex-members were reinstated :—

As Associates : John Frederick Fogerty [*Retd. A.*].
Thomas Cressey Hamilton.
Arthur Gerald Johnson.
Cecil James Scott.
Henry George Warren.
As Licentiate : Donald John Cameron.

Resignations.

The following resignations were accepted with regret :—

Thomas Francis Armstrong [*L.*].
Alexander Gairns Laskie [*L.*].
Dara Nasarvanji Mirza [*L.*].
George Edwin Smith [*L.*].
Edmund Gentry Timbrell [*L.*].
Albert Perkins Stokes [*Retd. L.*].

Transfer to the Retired Members' Class.

The following members were transferred to the Retired Members' Class :—

As Retired Fellows : Henry Arthur Crouch.
George Hanson Sale.
As Retired Associate : Reginald Sidney Johnson.

ALLIED SOCIETIES

SHEFFIELD, SOUTH YORKS AND DISTRICT SOCIETY OF ARCHITECTS AND SURVEYORS

A lecture on modern developments in school planning was given to the Sheffield and South Yorks Society on Thursday, 9 December, by Mr. W. T. Benslyn [*F.*]. Mr. Benslyn said that school design was a subject which during recent years he had been studying almost daily and he urged the importance of school building as one of the essential elements in all rehousing projects. In the course of his lecture, which was illustrated by lantern slides, he condemned the practice of planning multi-purpose rooms; any economy in first cost was, he said, offset by the reduced efficiency and the continual need for furniture rearrangement which resulted. The general disposition of class, handwork and administrative rooms in plan was discussed and considerable emphasis laid on the need for well-planned cloakrooms and lavatories. Mr. Benslyn commended the system of wide "cloaks" corridors as used in some Dutch schools. The concentration of wet, smelly clothes, he suggested, was bad, but this method, by dispersing them through the building along airy corridors, possibly was more hygienic.

SOUTH WALES INSTITUTE OF ARCHITECTS

Central (Cardiff) Branch

The Branch has already had two lectures of the present session, one from Mr. Wesley Dougill on Recent Architecture and Town Planning in Italy and the other by Miss Elizabeth Denby on Housing from the Woman's Point of View. Mr. Dougill gave a very clear idea of the remarkable Italian achievement in town planning and emphasised the manner in which the size of towns is being limited, open spaces protected and provision made on a remarkable scale for outdoor sports, etc. Cardiff Civic Centre came in for a good deal of praise, but Mr. Dougill stressed the importance of maintaining the standard of architecture which had been set by the leading buildings in Cathays Park.

Miss Denby examined the advantages and disadvantages of flats, detached and semi-detached houses, and terraces. She emphasised the advantages of planning in terraces, with comparatively close grouping of houses, and the importance of combining housing plans with plans for social intercourse.

Professor Holford is to speak on Planning a Trading Estate on 3 February and Mr. Edward Carter, Librarian Editor R.I.B.A., will speak on 24 March on Giving the Public What it Wants—with special reference to the Planning and Design of Small Libraries. Both lectures will be illustrated by lantern slides.

ALLIED SOCIETIES ACTIVITIES

Among the events that have taken place within the last few weeks was a lecture given by Sir Raymond Unwin to the Liverpool Architectural Society, in which he compared American and English Planning. He stressed the waste and disastrous effects of overcrowding, and the advantages of rational, open planning, and pointed out that in America 42 out of 48 States were conducting intensive research as a preliminary to planning, and co-operation between planners, sociologists, economists, engineers and others was being practised in America to a far higher degree than in England.

The Glasgow Institute of Architects held a dinner and dance at the Central Hotel, Glasgow, on 24 November, which was attended by Mr. Norman Dick [*F.*], President, Sir John Stirling-Maxwell, Mr. H. M. Fletcher, Sir William Whyte, Sir Ian MacAlister, and representatives of the learned societies of the West of Scotland. At the dinner Sir John Stirling-Maxwell spoke of the importance of a proper appreciation by the public of the service architects were able to give; and Mr. H. M. Fletcher, in replying, said that it was hoped that the new Registration Bill would help in this respect. Mr. Norman Dick (President) said that the membership of the Glasgow Institute was now 450.

The Cumberland Branch of the Northern Architectural Association held its first meeting of the session recently, when Mr. J. S. Scott [*L.*] gave his inaugural address to the largest gathering the Branch has ever had. An active session is being looked forward to both in Advisory Panel work and in increasing co-operation from new members from the county architect's office and the city of Carlisle's architect's staff.

A very successful dance was held by the Liverpool Architectural Society at Christmas, which was attended by Mr. B. M. Ward, the President, and Mrs. Ward, and most of the leading members of the Society and their wives.

Membership Lists

ELECTION OF STUDENTS R.I.B.A.

The following were elected as Students R.I.B.A. at the meeting of the Council held on 6 December 1937:—

Angior: (Miss) Mary Kathleen, Gloucester House, Wigan, Lancs.

Beaton: John Ronald, 37 Sunnybank Place, Aberdeen.

Berry: Joseph Gordon, Briarcourt, Lindley, Huddersfield.

Burgess: Horace Claude, "Cranmere," 61 Evelyn Drive, Pinner, Middlesex.

Christofides: Costas Loizou, 142 Upper Parliament Street, Liverpool, 8.

Clarke: David, St. Wilfreds, Willingdon, nr. Eastbourne, Sussex.

Colley: (Miss) Enid Betty, 7 Ullswater Road, Barnes, S.W.13.

Crook: Peter Howe, 2 Chiswick Place, Eastbourne.

Cruickshank: Stephen, 11 Hammersmith Terrace, London, W.6.

Dhar: Dwarka Nath, c/o The Bartlett School of Architecture, University of London.

Farmer: Cyril Parsons, 32 Beechdale Road, London, S.W.2.

Freeman: Albert Martin, 7 Manor Place, London, E.8.

Fry: Neville Lewis, 20 The Drive, Loughton, Essex.

Greening: Cyril John, 10 Linkside, New Malden, Surrey.

Jones: Charles Alleyne, 6 Park Avenue, Southport, Lancashire.

Kirkwood: James Smith, "Karleen," Roman Road, Bearsden, Dumbartonshire.

Langton: Douglas John, 5 Melrose Terrace, Savile Road, Elland, Yorks.

Lawson: Peter Dunbar, "Kinnoul," Redford Avenue, Colinton, Edinburgh.

Levin: Ezra, 5 North Villas, Camden Square, London, N.W.1.

Lindsay: Archibald Thomas, Kincraig, Greenock.

Littlefair: (Miss) Honora Margaret, 14 Warwick Road, Mapperley Park, Nottingham.

McIntyre: Edward Mackie, Whinnyfold, Bieldside, Aberdeen.

Main: David, 156 King Street, Aberdeen.

Meadows: Walter, 70 Ellesmere Road, Pemberton, Wigan, Lancs.

North: Clifford, "The Turret," 94 Stockton Lane, York.

Norton: Charles Alfred Roger, 14 Coombe Gardens, Wimbledon, S.W.20.

Padget: Herbert, 6 Whitehall Street, Dewsbury Road, Wakefield.

Reichwald: George William, 42 Shortlands Road, Shortlands, Kent.

Rhodes: Greville Stuart, 52 Ossulton Way, London, N.2.

Ritter: Eric Ernest, 61 Cheverton Road, London, N.19.

SHORE : THOMAS GEORGE FREDRICK, 51 Alderson Road, Liverpool, 15.
SINGLETON : WILLIAM ADAM, 79 Claremount Road, Wallasey, Cheshire.
SOYSA : EVANS LANCELOT FREDERICK DE, "Blue Lodge," Sea View Avenue, Colpetty, Colombo, Ceylon.
TREATT : (MISS) JOAN BURFORD, 21 Pen-y-Lan Terrace, Cardiff.
TURNBULL : PHIPPS, 19 Glencairn Crescent, Edinburgh, 12.
WALKER : ALAN WENDELL, 25 Brunswick Square, London, W.C.1.
WHEELER : JOHN MARTIN, "Redcourt," Lee-on-the-Solent, Hants.
WILKINSON : EDWARD BRIAN, "West-Lea," Thorpe Lane, Guiseley, nr. Leeds.
WOOD : REGINALD GEORGE, 29 Mapledene Road, Dalston, E.8.
WOODCOCK : WILLIAM ROBERTSON, 27 Park Avenue, Dundee.
WRIGHT : DUNCAN JAMES JOHNSTONE, "Ardenlea," Alford, Aberdeenshire.

R.I.B.A. PROBATIONERS

The following were enrolled as Probationers of the Royal Institute during the month of November 1937 :—

ALLEN : NIGEL PAUL, 9a Corringham Road, N.W.11.
ALLEN : THEOPHILUS PHILIP, 3a Fitzroy Lodge, The Grove, Highgate, N.6.
AMEDRO : WILLIAM GEORGE, c/o Catt, 39 Tonbridge Road, Maidstone, Kent.
ANDERSON : ROBERT, "Rosemount," Barn Brae, Port Glasgow, Scotland.
ARMSTRONG : DONALD F., c/o Munro, 7 McLennan Street, Glasgow, S.2.
BARRY : ROBIN LYS, 46 Hollingbourne Road, S.E.24.
BRADDOCK : PETER HOUGHTON, 21 Carlton Road, Putney, S.W.15.
BROOKER : JOHN EDWARD, "Park House Stables," Englefield Green, Egham, Surrey.
BROOKS : JOHN CLAYTON, "Braemar," Holcroft Lane, Culcheth, nr. Warrington.
BROOME : JOHN SOMMERS, 57 Ladywell Road, S.E.13.
BUTTLE : DEREK, 20 Airmyn Avenue, Goole, Yorks.
CAMERON : JOHN CARGILL, 40 Windsor Terrace, Glasgow, N.W.
CARDALL : ALFRED JOHN, 152 Warwick Street, Victoria, S.W.1.
CARN : RONALD ERIC, 51 Willowfield Road, Eastbourne.
CARTER : JOHN LESLIE, c/o E. J. Carter, Esq., c/o Grindlay & Co., Ltd., 54 Parliament Street, S.W.1.
COTTRELL : ROY PENROSE, 50 Heathfield Road, Liverpool, 15.
CRAMP : IRENE MABEL, "St. Michaels," 55 Linton Road, Hastings, Sussex.
DAWSON : DAVID WILBERFORCE KWAMI, Draughtsman, G.C.R., P.O. Box 9, Takoradi.
DEVON : STANLEY ALEXANDER, 26 Downshire Road, Bangor, N. Ireland.
DHER : DWARKA NATH, c/o Bartlett School of Architecture, Gower Street, W.C.1.
DICKIE : WILLIAM HENRY, 10 Glebe Terrace, Glebe Street, Dumfries, Scotland.
DOBSON : WILLIE, 57 Garden Place, Dewsbury, Yorkshire.
DURACK : WILLIAM AIDEN, 184 Goderich Street, Perth, W. Australia.
GAULDIE : WILLIAM SINCLAIR, "The Ha'en," Invergowrie, Dundee, Scotland.
GIBBINS : WILLIAM LEIGHTON, 89 Thirlwell Road, Sheffield, 8.
GORDON : ROBERT DIGHTON, 135 Bedford Court Mansions, Bedford Square, W.C.1.
HALL : RUTHVEN OLIPHANT, Sunningdale, Epsom, Surrey.
HARPER : SIDNEY HERBERT, 22 Victoria Road, Hendon, N.W.4.
HEGGADON : JACK, "Ollivers," Whitestone, nr. Exeter, Devonshire.
HOWORTH : KENNETH, "Greenthorne," Moss Lane, Leyland, Lancs.
HUME : RONALD, 35 Stannington Avenue, Newcastle-on-Tyne, 6.
HUTCHINGS : PHYLLIS MARY, The Old Hall, Frodsham, nr. Warrington.
JENNINGS : THOMAS ERIC, 19 St. Albans Avenue, Skircoat Green, Halifax.
KEMP : JOHN HORACE, "Lindfield," Sandhurst Way, Sanderstead, Surrey.
KERR : HENRY ALEXANDER, Hillfoot, Dawsefield Lane, Liverpool, 18.
KNIGHT : ERIC, "Bestwood," 9 Pearl Lane, Vicar's Cross, Chester.
LANGFIELD : HECTOR ERNEST EDWARD, 243 Stoke Newington Church Street, Clissold Park, N.16.
LEACH : ERIC, 41 Karimbla Road, Nedlands, Perth, Western Australia.
LEE : KENNETH ROBERT, "Almeley," Bodenham Road, Hereford.
LEVIN : EZRA, 5 North Villas, Camden Square, N.W.1.
LIARDET : COLIN GEOFFREY, 13 Pasture Road, North Wembley, Middlesex.
MACDONALD : NEIL ALEXANDER ARUNDEL, 43 Bedford Gardens, W.8.
MCDONOUGH : ALAN JAMES, 55 Watts Lane, Eastbourne, Sussex.
MCWALTER : THOMAS ROSS, 88 St. Albans Road, Edinburgh, 9.
MARSDEN : TOM LOWE, 388 Ripponden Road, Oldham.
MASSEY : LAWRENCE, Hassall Road, Sandbach.
MILLAR : DAVID, 35 Knowetap Street, Glasgow, N.W.
MISSELDINE : DENYS, 408 Leagrave Road, Luton, Beds.
MITCHELL : MALCOLM LIONEL, 16a Lammerton Terrace, Dundee.
MORGAN : JAMES CECIL, 3 Beryl Road, Noctorum, Birkenhead.
MOSSMAN : ALEXANDER, 22 Summerside Street, Leith, Edinburgh, 6.
NELSEY : ROBERT WILLIAM, 21 Brookland Rise, N.W.11.
OWEN : HUGH, 15 Cathcart Road, S.W.10.
PEMBRIDGE : LESLIE WALL, No. 1 St. Just, Belmont Road, Hereford.
PREST : HARRY ALBERT, Yeaton Peverey Lodge, Baschurch, Shrewsbury.
RICHARDSON : SIDNEY, 169 Fairfax Drive, Westcliff-on-Sea, Essex.
ROSS : DOUGLAS HERBERT, Cormont School House, Cormont Road, Brixton, S.E.5.
ROTHERA : EILEEN, Prospect House, Sowerby Bridge, Yorks.
RUSSELL : JAMES ALEXANDER, 2a Archdeacon Street, Nedlands, Perth, Western Australia.
SAMUELS : ALFRED, 5 Mafeking Road, Tottenham, N.17.
SANDWELL : SIDNEY THOMAS, 3 Richmond Terrace, Bear Street, Barnstaple, N. Devon.
SMITH : ROBIN SHIRLEY, Rankin Hall, 44 Ullet Road, Liverpool, 17.
SOWERSBY : WILLIAM GEORGE JAMES, 18 Daleside Road, Streatham, S.W.16.
STEVENS : RONALD ARTHUR, "Bridgenor," Kewhurst Avenue, Bexhill-on-Sea.
STEWART : DAVID ALEXANDER, 8 Rossie Street, Arbroath, Angus, Scotland.
STEWART : WILLIAM FERGUSON, "Whitehouse," Lanark.
STROUD : HEDLEY WILLIAM, 59 Kingswood Chase, Leigh-on-Sea, Essex.
SULLIVAN : ARTHUR THOMAS DAVID, 2 Cameron Park, Edinburgh, 9.
THEOBALD : REGINALD ALBERT, 63 Cromwell Road South, Whitstable, Kent.
THOMAS : ARNOLD PETER, 16 Petherton Road, Highbury, N.5.
WALKER : ALAN WENDELL, 25 Brunswick Square, W.C.1.
WALPOLE : ROBERT ALEXANDER, 3 Merton Road, Norwich, Norfolk.
WIGHTMAN : HENRY HUNTER, 11 Ruthven Street, Auchterarder, Perthshire.
WILDING : HUGH HESKETH, 137 Seaforth Avenue, New Malden, Surrey.
WILLIAMS : DILWYN CHRISTOPHER, "Glasfryn," 1 Melton Drive, Bridgend, Glamorgan.
WILLIAMS : JOHN STANLEY, 71 Gill Street, Meston, Manchester.
WILLIS : GRAHAM, 5 Williamson Road, Sheffield, 11.
WOOLFENDEN : OLIVER JOHN, 29 Charlotte Street, Balderstone, Rochdale, Lancs.
WRIGHT : DAVID CHARLES, 30 Windsor Street, Rugby, Warwickshire.
YOUNG : GILBERT, 137 Hampton Road, Southport, Lancs.

Notices

THE FIFTH GENERAL MEETING, MONDAY, 24 JANUARY 1938, AT 8.30 P.M.

The Fifth General Meeting of the Session 1937-38 will be held on Monday, 24 January 1938, at 8.30 p.m., for the following purposes :—

To read the Minutes of the fourth general meeting held on Monday, 10 January 1938.

The President, Mr. H. S. Goodhart-Rendel, to present the Medals and Prizes 1938, and to deliver his address to architectural students.

Evening dress optional.

INFORMAL GENERAL MEETING, WEDNESDAY, 19 JANUARY 1938, AT 6.15 P.M.

The first Informal General Meeting of the Session will be held at the R.I.B.A. on Wednesday, 19 January 1938, at 6.15 p.m., when there will be a discussion on " Architecture and the Next Slump."

The following are among those who will address the meeting and take part in the discussion :—Mr. Sydney Tatchell [*F.*], Mr. R. Coppock, General Secretary, N.F.B.T.O., Lt.-Col. C. W. D. Rowe, M.B.E., and Mr. A. W. Barr, Secretary, A.A.S.T.A.

Mr. R. Furneaux Jordan [*F.*] will be in the chair.

Tea will be served from 5.30 p.m.

EXHIBITION OF PRIZE DRAWINGS, 11-31 JANUARY 1938

The Annual Exhibition of Designs and Drawings submitted for the Prizes and Studentships, 1938, will be open at the R.I.B.A. from Tuesday, 11 January, to Monday, 31 January 1938, inclusive. The Exhibition will remain open daily (Sundays excepted) free to the public between the hours of 10 a.m. and 8 p.m. (Saturdays, 10 a.m. and 5 p.m.).

R.I.B.A. ANNUAL DINNER 1938

The Annual Dinner will take place on Friday, 11 February 1938, at 7 for 7.30 p.m., in the R.I.B.A. Henry Florence Hall, 66 Portland Place, W.1. Full particulars were contained in the circular letter to members enclosed with the JOURNAL for 6 December. Applications for tickets, which must be accompanied by cheques or postal orders, should be sent to the Secretary R.I.B.A., not later than Wednesday, 12 January 1938.

SOCIAL COMMITTEE PARTY, MONDAY, 7 FEBRUARY 1938

The Social Committee of the R.I.B.A. are arranging a party on 7 February, to which all members and students are invited. The programme for the evening will be contributed by the various social groups, and will be of a very interesting character. The approximate times of the various entertainments are as follows :—

8.30 p.m. to 1.0 a.m.	Camera Club Exhibition. The subject is " Mixed Bag 1937."
9.0 p.m. and 10.0 p.m.	Performances by the Dramatic Society of " Lucrezia Borgia's Little Party," a one-act play by A. J. Talbot.
10.0 p.m. to 1.0 a.m.	A dance in the Henry Florence Hall arranged by the Dance Club.
11.0 p.m.	A cabaret arranged by the Music Group and the Dramatic Society.

There will be a nominal charge of 2s. 6d. per head for admission, and members wishing to attend are asked to apply to the Secretary, R.I.B.A., as soon as possible, and in any case by *not later than Thursday, 3 February*. Applications must be accompanied by cheques or postal orders. As accommodation is limited only two tickets can be allotted to any one member, and no application for additional tickets can be considered until after 21 January.

BRITISH ARCHITECTS' CONFERENCE BRISTOL, 22-25 JUNE 1938

The Annual Conference of the Royal Institute of British Architects and of its Allied and Associated Societies will take place at Bristol from 22 to 25 June 1938.

The Wessex Society of Architects have in hand the preparation of a most attractive programme and particulars will be issued in due course.

ROYAL INCORPORATION OF ARCHITECTS IN SCOTLAND ANNUAL CONVENTION 1938.

The Annual Convention of the Royal Incorporation of Architects in Scotland will take place at Inverness on Friday and Saturday 3rd and 4th June 1938.

ANNUAL SUBSCRIPTIONS

Members' subscriptions, Students' and Subscribers' contributions became due on 1 January 1938.

The amounts are as follows :—

Fellows	£5 5 0
Associates	£3 3 0
Licentiates	£3 3 0
Students	£1 1 0
Subscribers	£1 1 0

NOTE.—By a resolution of the Council dated 20 July 1931 the subscriptions of R.I.B.A. members in the transoceanic Dominions who are also members of Allied Societies in those Dominions are reduced to the following amounts as from 1 January 1932 :—

Fellows	£3 3 0
Associates	£2 2 0
Licentiates	£2 2 0

Members who are already registered under the Architects Registration Act 1931 and have not paid their annual renewal fee of 6s. 8d. to the Architects' Registration Council of the United Kingdom can, if they wish, include this amount in remitting their annual subscription to the R.I.B.A.

COMPOSITION OF SUBSCRIPTIONS FOR LIFE MEMBERSHIP

Fellows, Associates and Licentiates of the Royal Institute may become Life Members by compounding their respective annual subscriptions on the following basis :—

For a Fellow by a payment of £73 10s. (70 guineas).

For an Associate or Licentiate by a payment of £44 2s. (42 guineas), with a further payment of £29 8s. (28 guineas) on being admitted as a Fellow.

In the case of members in the transoceanic Dominions who are members of Allied Societies in those Dominions, the following basis will operate :—

For a Fellow by a payment of £52 10s. (50 guineas).

For an Associate or Licentiate by a payment of £31 10s. (30 guineas), with a further payment of £21 (20 guineas) on being admitted as a Fellow.

Provided always that in the case of a Fellow or Associate the above compositions are to be reduced by £1 1s. per annum for every completed year of membership of the Royal Institute after the first five years, and in the case of a Licentiate by £1 1s. per annum for every completed year of membership of the Royal Institute, with a minimum composition of £6 6s. in the case of Fellows and £4 4s. in the case of Associates and Licentiates.

CLASSES OF RETIRED MEMBERS

Under the provisions of Bye-law No. 15 applications may be received from those members who are eligible for transfer to the class of "Retired Fellows," "Retired Associates," or "Retired Licentiates."

The Bye-law is as follows :—

"Any Fellow, Associate or Licentiate who has reached the age of fifty-five and has retired from practice may, subject to the approval of the Council, be transferred without election to the class of 'Retired Fellows,' 'Retired Associates' or 'Retired Licentiates,' as the case may be, but in such case his interest in, or claim against the property of, the Royal Institute shall cease. The amount of the annual subscription payable by such 'Retired Fellow,' 'Retired Associate' or 'Retired Licentiate' shall be £1 1s. 0d., or such amount as may be determined by resolution of the Council, excepting in the case of those who have paid subscriptions as full members for thirty years, and who shall be exempt from further payment. A 'Retired Fellow,' 'Retired Associate,' or 'Retired Licentiate' shall have the right to use the affix of his class with the word 'Retired' after it, shall be entitled to receive the JOURNAL and *Kalendar*, shall be entitled to the use of the Library, and shall have the right to attend General Meetings, but shall not be entitled to vote. A 'Retired Fellow,' 'Retired Associate' or 'Retired Licentiate' shall not engage in any avocation which in the opinion of the Council is inconsistent with that of architecture. Nothing contained in this Bye-law shall affect the rights of persons who at the date of the passing of this Bye-law are members of the classes of 'Retired Fellows' and 'Retired Members of the Society of Architects.'"

PUBLICITY

The Practice Standing Committee recommend members to see that when writing or approving an article or descriptive note for the Press, technical or otherwise, relating to a completed building, the names of the quantity surveyor and contractor are always mentioned.

DRAFT FORM OF AGREEMENT BETWEEN A LOCAL AUTHORITY AND A FIRM OF ARCHITECTS

In view of recent changes in legislation and the revision in 1933 of the Scale of Professional Charges, the Council, on the recommendation of the Practice Standing Committee, have revised the Draft Form of Agreement between a Local Authority and a firm of architects first issued in 1931.

The revised Draft is a short form embodying by reference the Scale of Professional Charges and the Conditions of Engagement which are part of the Scale, and has been arranged with alternative clauses to apply either in cases in which the appointment is the result of a competition or in cases in which the appointment is not the result of a competition.

Copies of the revised Draft Form of Agreement may be obtained upon application to the Secretary R.I.B.A.

THE RECEPTION OF NEW MEMBERS AT GENERAL MEETINGS

It has been decided by the Council to modify the procedure for the introduction and reception of new members at General Meetings. In future new members will be asked to notify the Secretary beforehand of the date of the General Meeting at which they desire to be introduced and a printed postcard will be sent to each newly elected member for this purpose. They will be asked to take their seats on arrival in a special row of seats reserved and marked for them. At the beginning of the meeting, on the invitation being given to present themselves for formal admission, each new member will be led up to the Chairman by one supporter, and the Chairman will formally admit them to membership.

The introduction and reception of new members will take place at any of the forthcoming Ordinary General Meetings of the Royal Institute with the *exception of the meetings on the following dates* :—

24 January 1938 (Presentation of Medals and Prizes).

4 April 1938 (Presentation of the Royal Gold Medal).

THE R.I.B.A. REGISTER OF ASSISTANTS SEEKING ENGAGEMENTS

Members and Students of the R.I.B.A. and the Allied and Associated Societies are reminded that a Register of Assistants seeking engagements is kept at the offices of the Royal Institute.

An assistant seeking employment should obtain from the Secretary R.I.B.A. the necessary form (to be filled up in duplicate) on which particulars must be given as to the applicant's age, qualifications, salary required, references, etc.

The application will hold good for one month from the date of receipt, after which it must be renewed unless the applicant has meanwhile obtained employment.

Architects, whether members of the R.I.B.A. or not, will be furnished on application with the names and addresses of persons desiring employment as assistants, improvers or clerks of works as the case may be. Architects applying for assistants should give the following particulars of their requirements : (1) whether temporary or permanent engagement ; (2) junior or senior assistants ; (3) particulars of duties and style of work ; (4) salary offered.

THE USE OF THE TITLES "CHARTERED ARCHITECT" AND "REGISTERED ARCHITECT"

The Council have been asked to give advice with regard to the best way to use the title "Registered Architect" by members of the R.I.B.A. who have been placed on the Register under the provisions of the Architects Registration Act 1931

and who already have the right to use the designation "Chartered Architect."

The Council recommend that members of the R.I.B.A. who have been registered should use the designation "Chartered and Registered Architect."

Members who are qualified for Registration under the provisions of the Architects Registration Act 1931 and have not already done so are reminded of the importance of applying for such Registration without delay. Full particulars will be sent on application to the Secretary R.I.B.A.

ASSOCIATES AND THE FELLOWSHIP

Associates who are eligible and desirous of transferring to the Fellowship are reminded that if they wish to take advantage of the election to take place on 7 March 1938 they should send the necessary nomination forms to the Secretary R.I.B.A. not later than Saturday, 15 January 1938.

LICENTIATES AND THE FELLOWSHIP

The attention of Licentiates is called to the provisions of Section IV, Clause 4 (*b*) and (*cii*), of the Supplemental Charter of 1925. Licentiates who are eligible and desirous of transferring to the Fellowship can obtain full particulars on application to the Secretary R.I.B.A., stating the clause under which they propose to apply for nomination.

OVERSEAS APPOINTMENTS

When members are contemplating applying for appointments overseas they are recommended to communicate with the Secretary R.I.B.A., who will supply them with any available information respecting conditions of employment, cost of living, climatic conditions, etc.

Competitions

The Council and Competitions Committee wish to remind members and members of Allied Societies that it is their duty to refuse to take part in competitions unless the conditions are in conformity with the R.I.B.A. Regulations for the Conduct of Architectural Competitions and have been approved by the Institute.

While, in the case of small limited private competitions, modifications of the R.I.B.A. Regulations may be approved, it is the duty of members who are asked to take part in a limited competition to notify the Secretary of the R.I.B.A. immediately, submitting particulars of the competition. This requirement now forms part of the Code of Professional Practice in which it is ruled that a formal invitation to two or more architects to prepare designs in competition for the same project is deemed a limited competition.

CHESTER: EXTENSIONS TO CHESTER ROYAL INFIRMARY

The Council of the Chester Royal Infirmary invite architects of British nationality domiciled in the United Kingdom to submit in competition designs for new hospital buildings and alterations to existing buildings of the Royal Infirmary.

Assessor: Mr. Arthur J. Hope [*F.*]

Premiums: £300, £200 and £100.

Last day for submitting designs: 30 April 1938.

Last day for questions: 12 February 1938.

Conditions of the competition may be obtained on application to Mr. J. Rowse Mitchell, Secretary, The Chester Royal Infirmary, Chester. Deposit £1 1s.

DUNDEE: DUNCAN OF JORDANSTONE COLLEGE OF ART

The Governors of the Dundee Institute of Art and Technology invite architects of British nationality domiciled in the United Kingdom to submit in competition designs for the Duncan of Jordanstone College of Art proposed to be erected on a site in Perth Road, Dundee.

Assessor: Mr. Julian R. Leathart [*F.*].

Premiums: £500, £250 and £150.

Last day for submitting designs: 6 May 1938.

Last day for questions: 19 January 1938.

Conditions of the competition may be obtained on application to the Clerk and Treasurer, Dundee Institute of Art and Technology, Bell Street, Dundee, Angus. Deposit £1 1s.

REDCAR: THE DEVELOPMENT OF THE "STRAY"

The Corporation of Redcar, Yorks, invite architects to submit in competition designs for the layout of, and buildings to be erected on, the "Stray" at the front of Zetland Park, Redcar.

Assessor: Professor Patrick Abercrombie [*V.-P.R.I.B.A.*]

Premiums: £250, £100, and £50.

Last day for submitting designs: 28 February 1938.

Last day for questions: 31 December 1937.

Conditions of the competition may be obtained on application to the Town Clerk, Municipal Buildings, Redcar, Yorks. Deposit £1 1s.

ROYAL NATIONAL EISTEDDFOD OF WALES, CARDIFF, 1938: ARCHITECTURAL COMPETITIONS

The Royal National Eisteddfod of Wales are promoting the following two competitions:

(1) For a design for a scheme comprising Physical Culture Centre and Baths. Premiums: £60, £30 and £20.

(2) For a design for a Group of Twelve Dwellings for Aged People. Premiums: £30 and £20.

The Assessor for the competitions is Mr. Percy E. Thomas, O.B.E., Hon. LL.D., Past-President R.I.B.A.

Closing date: 11 June 1938.

Particulars of the competitions may be obtained on application to The General Secretary, Royal National Eisteddfod of Wales, 11 Park Place, Cardiff.

ST. GEORGE'S HOSPITAL: RECONSTRUCTION

The President, Vice-President, Treasurer and Governors of St. George's Hospital invite architects practising in the United Kingdom and Northern Ireland to submit in competition designs for the reconstruction of St. George's Hospital, Hyde Park Corner.

Assessors: Dr. H. V. Lanchester [*F.*].
Mr. T. A. Lodge [*F.*].

Premiums: £500, £300 and £200.

Owing to an unavoidable delay in the issuing of the conditions, the last dates for the submission of designs and questions will be extended, in order that the same period for the preparation of designs will be available as was originally intended.

Conditions of the competition will be obtainable shortly on application to The House Governor, St. George's Hospital, Hyde Park Corner, London, S.W.1. Deposit £2 2s.

WOOD GREEN: COUNCIL OFFICES AND PETTY SESSIONAL COURTS

The Wood Green Town Council invite architects of British nationality to submit in competition designs for new Council Offices and Petty Sessional Courts.

Assessors: Mr. C. H. James, A.R.A. [*F.*].
Mr. S. Rowland Pierce [*A.*].

Premiums: £300, £200 and £100.

Last day for submitting designs: 26 April 1938.

Last day for questions: 2 February 1938.

Conditions of the competition may be obtained on application to Mr. H. Chubb Town Clerk, Town Hall, Wood Green, London, N.22. Deposit £2 2s.

COMPETITION FOR A POSTER HOARDING

The Yorkshire and Northern Poster Advertising Association invite architects in practice or in training within the area of the West Yorkshire Society of Architects, York and East Yorkshire Society of Architects, Sheffield, South Yorkshire and District Society of Architects and Surveyors, and the Northern Architectural Association to submit in competition designs for a Poster Hoarding which can be erected in large or small towns and will fit in with its surroundings.

Assessors: Sir Enoch Hill (Chairman).
Mr. S. W. Milburn, M.C. [*F.*].
Mr. J. C. Amory Teather [*F.*].
Mr. C. W. C. Needham [*F.*].
Mr. Norval R. Paxton [*A.*].
Mr. Cyril Sheldon.
Mr. Arthur Taylor.

Premiums: £50, £30 and £20.

Last day for submitting designs: 31 March 1938.

Conditions of the competition may be obtained on application to the Hon. Secretary of any of the R.I.B.A. Allied Societies mentioned above.

FORTHCOMING COMPETITIONS

Other competitions which it is proposed to hold, and the conditions for which are not yet available, are as follows:—

BRIERLEY HILL, STAFFS.: NEW MUNICIPAL BUILDINGS

Assessor: Mr. Verner O. Rees [*F.*].

EDMONTON: NEW TOWN HALL BUILDINGS

Assessor: Mr. E. Berry Webber [*A.*].

GLOUCESTER: NEW SWIMMING BATH AND FIRE STATION

Assessor: Mr. C. F. W. Dening, R.W.A. [*F.*].

PRESTWICH: NEW MUNICIPAL BUILDINGS

Assessor: Mr. T. C. Howitt, D.S.O. [*F.*]

SOUTH SHIELDS: ASSEMBLY HALL AND LIBRARY

Assessor: Mr. Arthur J. Hope [*F.*].

WREXHAM: NEW TOWN HALL

Assessor: Mr. Herbert J. Rowse [*F.*].

YEOVIL: NEW TOWN HALL

Assessor: Mr. C. Cowles-Voysey [*F.*]

COMPETITION RESULT

SYDNEY, N.S.W.: EXTENSION OF ST. ANDREW'S CATHEDRAL

1. Messrs. Roger A. P. Pinckney [*F.*] and A. F. E. Gott [*Student*] (London).
2. Mr. M. Saphir Smith [*A.*] (Sydney).
3. Sir Charles Nicholson, Bt., M.A. [*F.*] and Mr. T. J. Rushton [*F.*] (London).

MEMBERS' COLUMN

Owing to limitation of space, notices in this column are restricted to changes of address, partnerships vacant or wanted, practices for sale or wanted, office accommodation, and appointments vacant. Members are reminded that a column in the Advertisement Section of the Journal is reserved for the advertisements of members seeking appointments in architects' offices. No charge is made for such insertions and the privilege is confined to members who are definitely unemployed.

PARTNERSHIP WANTED

L.R.I.B.A., with 17 years' experience of Commercial Buildings, Cinemas and Theatres, seeks partnership, preferably in London. Controlled large contracts as Company Architect. Some capital available.—Replies in strictest confidence to Box No. 5138, c/o Secretary R.I.B.A.

NEW PARTNERSHIP

Mr. Henry C. Smart [*F.*] has taken into partnership his two senior assistants, Mr. E. Frank Ferry [*L.*] and Mr. R. Collyer Clark [*L.*], who have been in his office for over 30 years. The practice will be continued as Henry C. Smart & Partners, at 73a Queen Victoria Street, E.C.4. Telephone: Central 2127.

RETIREMENT FROM PRACTICE

Mr. H. D. Pritchett [*F.*], of 12 High Row, Darlington, has retired from practice.

TO LET

Two Light Offices facing square, W.C.1, one large, one small, separate entrances: rent £65 per annum, or would be let separately at £45 and £30, respectively. Architect's office equipment can be taken over, if desired. Telephone and Secretarial services available by arrangement.—Reply Box 2212, c/o Secretary R.I.B.A.

ASSISTANCE OFFERED

A.R.I.B.A., A.A.Dipl., with small practice, would like opportunity of assisting busy London architect. Varied experience on all constructional work, competitions, etc.—Box 8117, c/o Secretary R.I.B.A.

CHANGES OF ADDRESS.

Mr. L. M. Chitale [*F.*] has moved to the "Oriental Buildings," Armenian Street, Madras. Telephone: 2171 Madras.

Mr. Kenneth Begg [*A.*] has changed his address to c/o Messrs. Edwards, Reid & Booth [*F.A.*], 119-120 Armenian Street, Madras, India.

Mr. Kenneth Bayes [*A.*] has changed his address to 4 Bedford Square, W.C.1. The telephone number, Museum 4307, remains unchanged.

TRADE CATALOGUES WANTED

Mr. G. J. Douglas Cowley [*A.*] would be glad to receive trade catalogues at 59 Station Road, Clacton-on-Sea.

Mrs. Phyllis E. Mitchell Blackwell [*A.*] has started in practice at Leadley House, Welham Road, Malton, Yorks (phone: Malton 307), and will be pleased to receive trade catalogues.

FOR SALE

"Modern Opera Houses and Theatres," by Edwin O. Sachs, three volumes, for sale. Suitable for reference libraries, Allied Societies, etc. Enquiries to Bertie Crewe & Kay, architects, 75-77 Shaftesbury Avenue, London, W.1.

To Architects.—A remaining quantity of Periodicals, etc., etc., free, except packing and carriage.—Apply, H. D. Pritchett, Architect, 12 High Row, Darlington.

MINUTES III

SESSION 1937-1938

At the third General Meeting of the Session 1937-1938, held on Monday, 20 December 1937, at 8 p.m.

Mr. H. S. Goodhart-Rendel, President, in the chair.

The meeting was attended by about 160 members and guests.

The Minutes of the Second General Meeting held on Monday, 22 November 1937, having been published in the Journal, were taken as read, confirmed and signed as correct.

The Hon. Secretary announced the decease of :—

Thomas Henry Johnson, elected Licentiate 1932, Fellow 1933.

Arthur Hay Livingston Mackinnon, elected Associate 1894, Fellow 1932. Mr. Mackinnon was a Past-President of the Aberdeen Society of Architects and represented that body on the R.I.B.A. Council from 1932 to 1934.

Edward Prioleau Warren, F.S.A., elected Associate 1883, Fellow 1906. Mr. Warren was a Past-President of the Berks, Bucks and Oxon Architectural Association, and represented that body on the R.I.B.A. Council from 1922 to 1923 and 1924 to 1925. He was also a member of the Council from 1923 to 1924, the Allied Societies' Conference from 1922 to 1927, the Literature Standing Committee from 1910 to 1914 (being Chairman from 1911 to 1913), and Chairman of the Art Standing Committee from 1914 to 1917. He also served at various times on the Town-Planning Committee, Thames Bridges Conference, Royal Gold Medal Committee and Fellowship Drawings Committee.

Sir Andrew Thomas Taylor, J.P., F.S.A., R.C.A., elected Associate 1878, Fellow 1889, transferred to Retired Fellowship 1915. Sir Andrew Taylor was Institute Medallist (Essays) in 1874 and 1881.

Ernest John Dixon, elected Associate 1906.

James Morrison, elected Associate 1928.

Walter Pank Hack, transferred to Licentiateship 1925.

Arnold A. Higuer, elected Licentiate 1933.

Samuel Edward Tomkins, elected Licentiate 1912.

George Tuxford, elected Licentiate 1933.

And it was resolved that the regrets of the Institute for their loss be entered on the Minutes and that a message of sympathy and condolence be conveyed to their relatives.

The following members attending for the first time since their election were formally admitted by the President :—

ASSOCIATES

C. H. Bingham-Powell.
M. C. Gray.
C. E. Hartland.
H. J. Harvey.
W. E. F. Johns.
L. A. Macintosh.
Miss Stella M. Scott.
Brian A. Wood.

LICENTIATES

R. W. M. Allen.
Norman W. Curtis.
R. R. Grant.
J. E. Hammond.
J. W. Hammond.

Mr. Edward J. Carter, B.A.Cantab. [*J.*], R.I.B.A. Librarian and Editor, having read a Paper on "The Case for a Learned Society," a discussion ensued and, on the motion of Sir William Bragg, O.M., K.B.E., D.Sc. [*Hon. A.*], Director of the Royal Institution, seconded by Mr. Stanley Casson, M.A., F.S.A. [*Hon. A.*], a vote of thanks was passed to Mr. Carter by acclamation and was briefly responded to.

The proceedings closed at 9.55 p.m.

Architects' and Surveyors' Approved Society

ARCHITECTS' ASSISTANTS' INSURANCE FOR THE NATIONAL HEALTH AND PENSIONS ACTS

Architects' Assistants are advised to apply for the prospectus of the Architects' and Surveyors' Approved Society, which may be obtained from the Secretary of the Society, 113 High Holborn, London, W.C.1.

The Society deals with questions of insurability for the National Health and Pensions Acts (for England) under which, in general, those employed at remuneration not exceeding £250 per annum are compulsorily insurable.

In addition to the usual sickness, disablement and maternity benefits, the Society makes grants towards the cost of dental or optical treatment (including provision of spectacles).

No membership fee is payable beyond the normal Health and Pensions Insurance contribution.

The R.I.B.A. has representatives on the Committee of Management, and insured Assistants joining the Society can rely on prompt and sympathetic settlement of claims.

A.B.S. Insurance Department

THE ARCHITECTS' SPECIAL MOTOR CAR INSURANCE AT LLOYD'S

In conjunction with a firm of Lloyd's Insurance Brokers the Architects' Benevolent Society's Insurance Committee have devised a Special Motor Car Policy for Architects. This policy and the special advantages to be gained from it are available only to members of the Royal Institute of British Architects and its Allied and Associated Societies.

Special features include :—

1. Agreed values for all cars payable at any time in the event of a total loss.

2. A cumulative no-claim bonus from 20 per cent., rising to 33⅓ per cent. in the third year.

3. No extra premium for business use of car owned by individuals

4. Prompt claims service in every part of Great Britain ; repairs carried out by any garage provided estimate is forwarded immediately.

SPECIMEN RATES FOR FULL COMPREHENSIVE POLICIES ARE GIVEN BELOW. OTHER RATES QUOTED ON APPLICATION

	Premium. £ s. d.
7 h.p. Austin, valued at £100	8 5 0
9 h.p. Standard, valued at £100	9 0 0
11 h.p. Morris, valued at £150	9 15 0
20 h.p. Hillman, valued at £300	13 7 0

(The rates shown do not apply to cars garaged in London and Glasgow and Lancashire manufacturing towns ; rates for these areas will be quoted on application.)

All enquiries with regard to the Special Motor Car Policy for Architects should be sent to the Secretary, A.B.S. Insurance Department, 66 Portland Place, W.1.

It is desired to point out that the opinions of writers of articles and letters which appear in the R.I.B.A. JOURNAL must be taken as the individual opinions of their authors and not as representative expressions of the Institute.

Members sending remittances by postal order for subscriptions of Institute publications are warned of the necessity of complying with Post Office Regulations with regard to this method of payment. Postal orders should be made payable to the Secretary R.I.B.A. and crossed.

Members wishing to contribute notices or correspondence must send them addressed to the Editor not later than the Tuesday prior to the date of publication.

R.I.B.A. JOURNAL

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